

RADA

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 JULY 2020

Charity Registration Number 312819

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Chairman's Review

RADA's first year as an independent Higher Education Provider ('HEP') has been a year of two very different halves. In the months until mid-March, all was proceeding very much as it had in the previous year, with teaching, film-making, productions as planned, and all the normal fund-raising and other activities.

Then came Covid-19 and lockdown. Our staff and students undertook a truly remarkable and rapid transformation between mid-March and early May, so that an extraordinarily high proportion of the usual teaching proved possible remotely. An urgent fund-raising drive enabled everyone to have the necessary equipment and facilities to achieve this. Of course, teaching acting skills without being physically in the same room presents many challenges, and perhaps even more so with the technical theatre arts of stage management, set-building, sound design, lighting, video design and prop-making, but all concerned, teachers and students and administrators, deserve huge credit for what they managed to achieve.

In late May came the murder of George Floyd in the USA and the resulting resurgence of the Black Lives Matter movement, and the re-invigorated realisation of the nature of racism. At RADA the students, not perhaps historically especially activist, rose to the challenge. Starting in early June they found it intolerable to carry on learning as usual, and worked to create a detailed Anti-Racist Plan, which at the end of June they presented to members of Council and staff, and publicised to the world. The Academy apologised to all who may have suffered from incidents which might be considered institutional racism.

We set up an Anti-Racism Steering Group, chaired by graduate and staff member Joan Oliver, with representatives from students, staff, management and Council. They worked through the summer to produce a report on the actions required to be considered, and management are now working to take this forward, again in collaboration with staff, students, graduates and Council, with support from expert external consultants. As well as a more pro-active role by Council, there is now also an Accountability Panel, also chaired by Joan Oliver, to review the pace of progress in implementation.

In August, the independent members of Council asked a small group of members, chaired by Professor Michael Worton, to look into and report on the Academy's procedures around safeguarding, including students' confidence in their ability to raise concerns. Their report set out that the Academy must establish and then commit publicly to a new ethical culture, based more effectively than in the past on respect, inclusiveness, transparency and consistency, where 'speaking up' is encouraged; to build a 21st century Academy which is fully safe, authentically inclusive, and creatively challenging. This has also begun its process of discussion and implementation by management.

The outcome of all the activities of the summer has been to launch a process which will result in the transformation of RADA in many ways, although we are determined to maintain the excellence of the training and have no intention to abandon those elements of classical training which have served our acting and technical graduates so well.

While all this was absorbing very significant amounts of staff time, the senior staff were also working on how to manage the admissions process for new students, and planning how to train all student years, in the year beginning September 2020. The full report on this will be in next year's annual report, but in brief they decided to teach as much as possible in person, in smaller groups, and to take only a half-size cohort of first year acting students, because of the constraints on class size and space in a Covid-safe environment.

Many of RADA's important ancillary activities came to a temporary halt. The lack of live performances was hugely disappointing for students and staff, and for all our generous supporters and friends who attend them. The impossibility of organising fund-raising events had a negative impact on the success of the Development department's efforts. Our spring and

summer short courses could not take place, although some are now being offered remotely with considerable success. RADA Business, which provides communications skills training and consultancy to improve the performances of leaders in industries, government and the professions beyond the dramatic arts, saw a dramatic downturn in activity from the impact of Covid-19. Careful re-orientation and re-building by RADA Business is already bearing fruit, and we are hugely grateful to the team there, with additional very effective input from Helen Slater, for their progress.

Plans to redevelop our Chenies Street properties were halted, due to a combination of pressures on all the management team, and the extremely challenging climate for raising the necessary philanthropic support.

The impact of all this on the financial position has been severe, and, contrary to our objectives, we show a deficit for the year. Absorbing that, and the anticipated deficit for the current year, will require the use of a significant part of our reserves. Our plans indicate a return to break even, or a small surplus, thereafter.

During the year we were sorry to see the retirement of Simon Berry from Council, whose enthusiasm and passion, and his chairing of the Development Committee, had done much to support and encourage the development department. He has completed three terms on Council and, sadly for the rest of us, has therefore completed the maximum term. Michelle Terry found that her responsibilities as Artistic Director of Shakespeare's Globe Theatre meant that she could not give sufficient time to Council, and she has therefore taken extended leave. After the year end Judy Grahame retired a few months ahead of completing her three terms on Council. We thank them all enormously for their considerable contributions and are glad to know that they remained committed to helping and supporting RADA.

We welcomed John Romeo and Tanya Rose as members of Council as well as in their new roles as Chair and Vice-Chair of the Development Committee. We also welcomed Tim Clark, whose long experience in the law, and on the board of the National Theatre and other major organisations, is already benefiting Council. After the year end, we were pleased that Chipu Chung, who had taken a year off after completing three terms, re-joined Council, and also welcomed Ajay Chowdhury who had been identified by the consultants who helped find John Romeo and Tanya Rose for the Development Committee and who has been providing valuable guidance to RADA Business.

Jacob Steele and Lara Grace Ilori (replacing Aliyah Odoffin, who stood down after one term) were our first student Council Members. They made a significant and lasting contribution to the life and future of the Academy, particularly in pressing for change and leading the creation of the Student Anti-Racism Action Plan, and then with the Steering Group. At the end of their year as Council Members (extended by one Council meeting to enable them to 'hand over' to their successors in these unprecedented times), Council formally thanked them for what they had brought to the role.

We welcomed Pamela Jikiemi as Head of Film, Television and Radio, and she has brought new ideas and perspectives which are already having significant impact. After 12 years as Director of Technical Training (and 35 teaching at the Academy), Neil Fraser announced his retirement and return to freelance activity. We thank him for all he has achieved. The process for appointing Neil's successor was paused due to the challenges presented by Covid-19. We are delighted that his Deputy Mel Purves has agreed to take on the role on an Interim basis.

Julie Crofts, our Registrar and Clerk to Council has also left RADA after more than six years in post and her interim successor Neelam Khosla-Stevens joined us in early January. We thank Julie for the significant contribution she has made to RADA in her time with the Academy.

Earlier this month, it was announced that Edward Kemp will be standing down as Director of RADA after fourteen years in that role. This will take effect during the 2020-21 academic year,

and a review is underway to agree on the leadership structure to best serve RADA's needs over the coming years. Edward's contribution over his period in office has been enormous, and even with the particular challenges that we have faced this year which are covered elsewhere in this statement, he will be leaving RADA a much stronger institution than the one he joined many years ago. I am sure that my colleagues on Council, and everyone involved with RADA, will join me in thanking him for all that he has achieved and wishing him well for the future.

There is no such thing as a quiet year, or a normal year, at RADA. The range of its activities, and its successes in training so many successful graduates who become among the leaders of the creative industries, is only possible because of the extraordinary efforts of the staff at every level. I am not naming anyone because there is no one who hasn't gone the extra mile or more. We thank them all for making this very difficult year possible in extremely challenging circumstances.

Late in 2019 I had already shared my plan to stand down as Chairman with senior members of management and a few colleagues and had intended to advise Council at our meeting in March, but thanks to Covid-19, that meeting did not take place. A group of my colleagues, with recruitment consultants, are now working to find my successor, to whom I will hand over at a time of Council's choosing. My years at RADA have been fulfilling and joyful; it has been a pleasure to work with such a committed staff and with diverse and able Council colleagues, to watch a student community bursting with talent and energy, and to have met so many generous supporters, all of whom have enabled RADA's growth and its achievements.

Stephen Waley-Cohen
[Stephen Waley-Cohen \(Jan 21, 2021 16:37 GMT\)](#)

Sir Stephen Waley-Cohen Bt.
21 January 2021

ANNUAL REPORT

The Trustees present their report and accounts for the year ended 31 July 2020. The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the requirements of the Royal Charter, the Charities Act 2011 and the Charities SoRP (FRS102) as well as the disclosure requirements of the Office for Students' (OfS) 'Regulatory advice 9: Accounts direction'.

REVIEW OF PERFORMANCE AND ACHIEVEMENTS

Charitable Objectives

The objectives of RADA, as defined by the revised Royal Charter of 20 July 2020, are “to advance the art of the Drama by means of giving instruction in and promoting the study, practice and knowledge of dramatic literature and acting in all or any of its branches exclusively. To promote and supervise such instruction as may be thought most conducive to the cultivation and dissemination of the art of the Drama in the United Kingdom and generally to encourage and promote the cultivation of Drama as an Art throughout the world”.

Strategic Aims

RADA had developed a new strategic plan for the period 2019-24 that identified the following priorities for 2019-20:

- Set up a staff development plan to sustain the quality of our teaching and meet the requirements of being a registered Higher Education Provider ('HEP').
- Deliver the Access and Participation Plan and assess its impact.
- Invest in RADA's estate to improve facilities now and in the future.
- Increase the amount of income earned from fundraising, RADA Business and short course activity so that investment can continue.
- Update RADA's governance to meet HEP expectations, including the appointment of staff and student governors.

As we describe in the following reports, we have made progress in some of these areas, but the impact of Covid-19 and the prioritisation of anti-racism work mean that our strategic goals, and the resources available to achieve them, will be reviewed during 2020-21.

Validated Courses

BA Acting

This has been a particularly challenging year for RADA's acting programmes with the disruption of Covid-19 having a significant impact on the teaching of acting. We have also been responding to student action in light of the Black Lives Matter movement which will help us refocus our strategic direction for the future.

The first half of the year indicated very positive achievements within the second and third year cohort especially. The third years garnered more agent interest in the first set of shows in the Autumn term than we had previously experienced and the second years undertook their work in Autumn and Spring term with tremendous readiness and commitment. As they are the first year group to undertake the revalidated programme their progress is particularly informative, helping to indicate the strengths and weaknesses of that programme. They were recording above-average achievement throughout the first two terms in project and classwork as well as providing very useful feedback and development on our Intimacy and Consent protocols, which we were piloting for second year projects for the first time last year as well as introducing them to classroom teaching.

Covid-19 interrupted the end of the Spring term as well as the whole Summer term, which moved online. We spent many weeks as a department revising the teaching strategies for online teaching and began an online term with a considerable degree of success and positive learning outcomes in mid-May. This was interrupted by the murder of George Floyd and the subsequent global action but we were able to complete the term with learning outcomes met sufficiently to ensure all our students graduated either out of the Academy or into their next year.

Covid-19 also affected our audition process (for BA and MA Lab), which we moved online, an enormous and extremely complicated process only made possible by the tireless and superb work of the Admissions Team. By the time of lockdown, we still had over a thousand first round applications to process (every applicant is auditioned) as well as continuing second rounds and undertaking third rounds. Our intention had been to conduct fourth rounds in person but this proved impossible so the final, fourth round was also conducted online. Staff were trained in advance and had the opportunity to observe the online auditions of The Lir Academy, the drama school in Dublin with whom we have a close association, to ensure they felt fully prepared. The auditions were extremely well-run and informative and a small cohort (in light of space and teacher resource restrictions due to Covid-19) joined us in October 2020. For the first time in RADA's history we have a minority white intake, with 5 white students and 9 students of colour.

Staff training had been ongoing throughout this year with a focus on Unconscious Bias/Equality training, Intimacy and Consent training, and Mental Health Awareness training. We increased our focus on Equality and Diversity training and specifically Anti-Racism. Teachers have been actively and reflectively involved in reading, researching and learning independently as well as within RADA. This will form a significant focus for staff training and development over the next twelve months.

Pamela Jikiemi was appointed Head of Film, TV and Radio in September 2019 and has made significant extremely positive innovations to the department, diversifying the writers and directors for the Short Film projects and thereby contributing to a much more diverse visiting practitioner community. Pamela will also be chairing a Decolonising the Curriculum panel to review all of RADA's HE courses and make recommendations for changes to material and pedagogy as required.

The mentoring scheme, referred to in earlier reports, has continued this year with first Amir Giles and then Matthew Wernham being mentored as Period Dance teachers. The Graduate Training Programme has also continued and has proved especially helpful during lockdown when many of our acting graduates have been out of work due to the pandemic. We have

extended the period of time we offer free classes to recent graduates in recognition of the hardship many are now experiencing and to ensure they can still access the support, training and networking opportunities at this time of particular need.

MA Theatre Lab

The MA Lab has been similarly affected by Covid-19, student disquiet following the Black Lives Matter movement and the ongoing changes to teaching and curriculum as a result of last term's lockdown.

Due to the extremely immersive nature of the programme and the assessment tasks still outstanding when we went into lockdown, it was not possible for the students to continue on the normal 4 term training cycle, so changes were made to extend teaching for the 2019-20 intake into the Autumn term of 2020-21, with the students completing their studies by the end of 2020. This was decided in consultation with the students and with King's College London (KCL), our validating University. The next intake of MA Lab students will begin their programme in January 2021 and run a four-term year from then, finishing their programme in December 2021. January to December will remain the teaching year for the MA Lab going forward.

Following the review of the programme (coinciding with its 10th year), changes to the course, emphasising its appropriateness for candidates with existing professional experience and the aspiration to become independent theatre makers, were agreed by KCL. The Course Leader has used this year to prepare teachers for the changes to the programme for next year.

Up until the disruption caused by Covid-19 the year was progressing well for the students. The rest of this extended academic year focussed on supporting the students developing their own work for the Bloomsbury Festival in late October 2020. This work was both accessible to a reduced live audience and streamed online from the RADA Studio Theatre. This was followed by a collaborative project with the world renowned David Glass Ensemble, working with Mike Alfreds as dramaturg.

Admission numbers were consistent with a gradual yearly increase in those auditioning for the programme since its inception in 2011. We have welcomed another international group of students, including impressive and experienced applicants from Southern Africa and India, to start their course in 2021.

The online audition process was regarded as very successful especially as it offered better accessibility for international students and, as with the BA, we will be looking at what elements of the online audition process we retain and develop, to ensure we are making both courses accessible to all applicants.

FDA & BA Technical Theatre & Stage Management and PgDip in Theatre Costume

The impact of lockdown on what is an extremely hands-on training programme was significant. Great efforts were made across the Theatre Production faculty to deliver an entire academic term in lockdown and many successes were achieved in this area. Staff felt that in all cases where a student engaged with the digital pedagogy, the work produced was of a breadth and depth that it could be assessed in the customary fashion, leading to the expected graduation of all those due at the end of 2019-20. The lockdown presented us with an opportunity to concentrate on theory-based practice but did not exclude physical tasks in many cases. We delivered three 'virtual' productions, created in a digital space with visualisation software. Scenic art and wardrobe students created projects in their homes under our tutelage, with resources that were sent to them by courier. With the theatre industry paused, our ability to gain access to the time of industry-leading freelance professionals greatly increased. Accordingly, the quantity of webinars, online tutorials and Q&As provided to the students under these special circumstances is too great to enumerate here. Highlights included Paule Constable (Lighting Designer), Avgoustos Psillas (Sound Designer) and Simon Godfrey (National Theatre -Performer Flying).

Meanwhile, significant investment in equipment has seen curriculum enhancement across departments. In Technical Management, a programme of electric chain hoist replacement has begun, leading to increased study of automated stage machinery. In Sound, a new sponsorship with KV2 saw the delivery of £80k of new loudspeakers. This was twinned with the acquisition of a new Digico Mixing Console and a renewed microphone sponsorship with Shure. In Construction, we have a new extraction system and a new welder. In Lighting, a continued sponsorship from Robe led to an update of our equipment to the value of £90k. We also received a donation of some moving lights from the National Theatre.

Other curriculum developments include the introduction of IOSH Managing Safely training to 3rd year production and technical managers. The Video Department began a curriculum review in conjunction with Lucy Ockenden, a video engineer of world repute. This has led to streamlining of media server teaching into three main strands – Qlab, Hipotizer and D3/Disguise – and to a new approach to our staffing of video roles on productions to align with structures currently seen in industry. All lighting students attended a day of training in Film and TV lighting provided by the Society of Television Design and Lighting (STLD), an important innovation with the now prevalent practice of filming theatrical productions for broadcast. RADA hosted the first national industry training event for Vectorworks drafting in the Jerwood Vanbrugh Theatre.

The academic year saw a number of changes in personnel. Mel Purves moved from Production Management into a new role as the Deputy Director of Technical Training, with a specific remit, in addition to duties leading the Stage Management Department, in our professional development programme as well as tutorials, pastoral support and quality management/compliance. Sarah Barton became Head of Production and the post of Technical Manager (renamed from Deputy Production Manager) was filled by Nick Ward. These changes have allowed us to target training to specialisms in these areas more acutely. Ciara Fanning filled the post of Stage Management Tutor. Deanna Towli filled the post of Assistant Head of Lighting and Video, joining us from her former role as Lighting Deputy at Theatre Royal Stratford East. Mark Tweed stepped down as Head of Construction and was succeeded, following a recruitment process, by Jeff-Bruce Hay, the former Deputy in that department. Graduate Kate Jewitt became Deputy Head of Construction. In the growing Video Department, Gillian Tan joined us as the new Head of Video; Tim Bird and Nina Dunn remained in post as Video Tutors. The increased staffing in this department, along with a new space allocation, will lead to exciting new developments in this increasingly essential area of the curriculum.

A highlight of the year, which benefited from many of these enhancements in equipment and curriculum was the creation of our first ever Escape Room, a notably emerging live entertainment medium. The TTSM staff and students designed and delivered a five-chamber experience celebrating the history of technical training at RADA, which featured impressive work in lighting, sound, video, construction, scenic art and props. It was overseen by our stage managers and production managers. This work was sadly cut short of a full run due to Covid 19, but it was agreed that the value of this project could not be overstated and so a second Escape Room is planned for the Autumn term in the next academic year.

RADA as a whole finds itself in a period of extraordinary change that was catalysed by the murder of George Floyd leading to the Black Lives Matter protests, which fell during our Summer Term. The resulting reflection and training is Academy-wide. For the TTSM FdA/BA and PgDip in Theatre Costume, a lack of diversity amongst the student and staff community was highlighted as problematic and so urgent remedial work is currently taking place that will affect the short, medium and long term recruitment strategy.

Productions

The first production of the year was the MA Lab's *Changeling* - an ensemble response to Middleton & Rowley's Jacobean play, devised under the direction of Gemma Brockis, a founder member of Shunt making her debut at RADA.

In September, just before student induction, we hosted the fourth edition of *Beyond the Canon* ('BTC'), a showcase of monologues by diverse writers, which we co-produce with Simeilia Hodge-Dallaway's *Beyond The Canon* and Artistic Directors of the Future. This has grown over the years to become a sold-out attraction to the industry, which also brings together our students, students from other drama schools and some London secondary schools.

Our opening productions all had a connection back to previous BTC showcases. RADA commissioned Rikki Beadle-Blair following his work on BTC in 2018. His play, *Mysterious Bruises*, which he also directed, was written specifically around the personalities and talents of the company of 10. Che Walker returned to RADA to direct debbie tucker green's *stoning mary*. green's work has appeared in previous BTCs as has that of Dalia Taha, the Palestinian playwright and poet whose *Keffiyah/Made in China* received its UK premiere under the direction of Zoe Lafferty.

In the second production block, Caroline Steinbeis made her RADA debut directing her own adaptation of Ödön von Horváth's *Tales from the Vienna Woods*. Kristine Landon-Smith directed a remarkable production of Moisés Kaufman's *The Laramie Project*, using headphone verbatim techniques. Zoé Ford Burnett made her RADA debut directing *Close Quarters* by Kate Bowen; Bowen substantially reworked her script for this, its first revival.

At the end of term we held our second iteration of the Contemporary Duologue Showcase. We also shot high quality short videos of the students, comprising a monologue, introductory 'slate' and short rehearsal sequence. This was introduced in response to growing industry demand for self-tapes and screen material and was the first project produced by our new Head of Film TV and Radio, Pamela Jikiemi.

In the spring term, Pamela produced her first set of RADA films. The six commissioned scripts were - *Grapes* by Atiha Sen Gupta, *Hard Pass* by Frog Stone, *The Way Back* by Marcelo Dos Santos (all of whom have previously been commissioned by RADA), *Tingles* by Bernadette Davis, *The Unravelling* by Grace Ofori-Attah and *Rebellion* by Ming Ho. Unfortunately the pandemic and resulting lockdown prevented the shooting of *Rebellion*, so the students due to appear in this film were assessed on earlier filmed work. Covid-19 also considerably disrupted the post-

production of the films, were shown for the first time in a showcase in December 2020 (six months later than scheduled).

Alongside the first set of films in February, there were two stage productions: Shakespeare's *Macbeth* directed by RADA tutor Annie Tyson and Bryony Lavery's *Frozen*, directed by Director of Actor Training Lucy Skilbeck. In the second half of term, the productions were Annie Baker's *Circle Mirror Transformation* directed by Charlotte Gwinner and Oscar Wilde's *The Importance of Being Earnest* directed by Neil Bartlett, both directing at RADA for the first time. Opposite these two theatre productions, the Theatre Production students transformed the Gielgud Theatre into RADA's first ever Escape Room – a multi-disciplinary experience drawing on all facets of production arts with challenges inspired by RADA's history. Unfortunately, the pandemic caused all three projects to be closed on the evening of Monday March 16, only a few days into their projected runs.

All remaining RADA performances and productions took place in a digital space. These included three playreadings – *The Motherf**ker with the Hat* by Stephen Adly Guirgis directed by Adjoa Andoh, *Scenes from the Big Picture* by Owen McCafferty directed by Associate Director Nona Shepphard and a new stage adaptation of *The Forsyte Saga* directed by Joshua Roche; a number of graduates participated in these, including RADA President Kenneth Branagh. Technical students also conducted virtual rehearsals of Guirgis' play, Sondheim's *Sweeney Todd* and Rona Munro's *Scuttlers*. The RADA Festival collaborated with HOME in Manchester on their Homemakers programme, with 5 projects: Hot Coals Company's *My Darling Christopher*, Leaphia Darko's *The Very Error of the Moon*, Hester Ulliyart's *I am all the Rooms of the House*, Tom Edward Kane's *Tube Song* and Tanmay Dhanaia's *A Manual of Fantastical Zoology* (streamed live from Calcutta). A company of graduating actors and sound students collaborated on *This Weird Normal*, a five-part audio drama conceived by graduate Asif Khan and co-written with graduates Stella Kammel and Susan Wokoma. Produced by regular radio tutor Jeremy Mortimer, this has now been released on Spotify and elsewhere.

Student Achievements

Ian Dunnett was one of the four winners in the BBC Radio Carleton Hobbs competition, gaining a five-month contract with BBC Radio. Rachel Barnwell was selected as a finalist for the Spotlight Prize. Daniel Bowerbank participated in a masterclass with graduate Cynthia Erivo for the BBC's 'Get Creative' programme; Harmony Rose-Bremner sang on the Today programme as part of *The Show Must Go On*. Despite the challenging circumstances, all but two of the graduating year had signed with agents by the end of the year. First year BA actor Tawana Dingembira won the Tony Warren Bursary Awarded by Granada TV.

Graduate Achievements

2019 Graduates

Graduates from July 2019 have secured roles at the National Theatre, RSC, Royal Opera House, ENO, Grange Park Opera, Opera Holland Park, Old Vic, Bridge Theatre, Shakespeare's Globe, Royal Court, Almeida, Lyric Hammersmith, Orange Tree, Bush Theatre, Druid Theatre, Secret Cinema, and with BBC TV, ITV, Sky TV, Netflix and HBO. 10 BA acting graduates are in the company of Kenneth Branagh's film of *Death on the Nile*. Lucía Sánchez Roldán was the joint winner of the 2019 ALD Michael Northern Award for Lighting Design. Jessica Rhodes has been nominated for a Stage Debut Award for her role in *The Sugar Syndrome* (Orange Tree).

Graduate Awards & Nominations

Ian Charleson Award

(for best classical performance by an actor under the age of 30)

Ronke Adékoluẹjo nominated for *Three Sisters* (National); Kitty Archer nominated for *Tartuffe* (National); Kit Young nominated for *A Midsummer Night's Dream* (Bridge Theatre).

Offies

Ben Bull won Design:Video for *Baby Reindeer* (Bush); Bart Lambert won Musicals: Male Performance for *Thrill Me* (The Hope Theatre); Cary Crankson won Plays: Male Performance for *Country Music* (Omnibus Theatre).

Olivier Awards

Indira Varma nominated for Best Supporting Actress for *Present Laughter* (Old Vic); Phoebe Waller-Bridge nominated for Best Actress for *Fleabag*, which she also wrote and which was nominated for Best Entertainment or Comedy Play; Juliet Stevenson nominated for Best Actress for *The Doctor* (Almeida). *Emilia*, directed by Nicole Charles, nominated for Best Entertainment or Comedy Play, cast included Saffron Coomber and Sophie Stone. In the category for Outstanding Achievement in an Affiliate Theatre, nominations include *Baby Reindeer*, lighting design by Peter Small and video design by Ben Bull; *seven methods of killing kylie jenner*, whose two-person cast included Tia Bannan.

Thelma Holt received a Special Recognition award.

BAFTA TV

Sian Clifford won for Female Performance in a Comedy Programme for *Fleabag*; Glenda Jackson won Leading Actress for *Elizabeth is Missing*.

RTS Awards

Tamara Lawrance won for Actor (Female) for *The Long Song*; Phoebe Waller-Bridge won the Writer (Comedy) Award for *Fleabag*, which also won Scripted Comedy; Tanya Moodie won the Breakthrough Award for *Motherland*.

Emmys

Fleabag won 5 awards including Outstanding Comedy Series, Outstanding Comedy Actress (Phoebe Waller-Bridge), Outstanding Supporting Actress in a Comedy Series (Sian Clifford), Outstanding Guest Actress in a Comedy Series (Fiona Shaw) and Outstanding Writing for a Comedy Series (Phoebe Waller-Bridge). Ben Whishaw won Outstanding Supporting Actor in a Limited Series for *A Very English Scandal*.

Golden Globes

Phoebe Waller-Bridge won Best Performance by an Actress in a Television Series (Musical or Comedy) for *Fleabag*; Taron Egerton won Best Performance by an Actor in a Motion Picture (Musical or Comedy) for *Rocketman*.

Hollywood Film Awards

Taron Egerton won Hollywood Breakout Actor Award for *Rocketman* and Cynthia Erivo won Hollywood Breakout Actress Award for *Harriet*.

Academy Awards

Cynthia Erivo nominated for Best Actress for *Harriet*; Cynthia also nominated for the Oscar for Best Original Song for *Stand Up*, which she co-wrote and performed for the *Harriet* soundtrack. Jonathan Pryce nominated for Best Actor for *The Two Popes*; Anthony Hopkins nominated for Best Supporting Actor for *The Two Popes*.

Masterclasses and Professional Development

Rickman Breakfast Guests

Bisi Alimi – Nigerian civil rights activist
Gaia Vince – ecology writer
Christina Lamb – war correspondent
Jo Marchant – science writer
Shirley Thompson OBE – composer
David Lammy MP – Shadow Minister for Justice

Amongst visiting lecturers were: graduates – Ronke Adékoluejo, Jude Akuwudike, Catherine Bailey, David Bishop, Tom Burke, Matthew Byam Shaw, Lolita Chakrabarti, Tom Kanji, Dino Kelly, Mike Leigh, Adrian Lester, Rachael Murray, James Norton, Paul Pyant, Ukweili Roach, Indira Varma; actors – Jade Anouka, Andrew Scott, Alfre Woodard; directors - Mike Alfreds, David Glass, Ola Ince, Róisín McBrinn, Bruce Wall, Suzy Wilson; designers – Neil Austin, Paule Constable, Ian Dickinson, Tom Gibbons, Soutra Gilmour, Sadeysa Greenaway Bailey, Richard Howell; musicians - Lucy Duràn, Kadialy Kouyate, Gary Yershon; casting directors - Karishma Balani (Globe), Andy Brierley, Aisha Bywaters, John Cannon (BBC), Anjy Carroll, Julia Harkin, Anthony Holmes, Jerry Knight-Smith, Hannah Miller (RSC), Jessica Ronane, Robert Sterne, Elizabeth Stoll, Bryony Jarvis Taylor (National Theatre); publicist Jayne Trotman; agents from Actorium, The Artists' Partnership, Bloomfield Welch Management, United, Waring and McKenna. Brenda Rattray-Calo and graduates Cynthia Erivo and Imelda Staunton led singing masterclasses.

Diversity and Equality training was led by Talawa Theatre Company for staff and students. Disability awareness training was led by Essie Hardy and Rachel Bagshaw. Consent workshops were led by Tender and Ita O'Brien. Dr Ruth Epstein & Dr John Rubin gave a Laryngology Lecture to first year BA Actors. Barry Smale conducted mental health resilience workshops with staff and students.

Graduate Training Programme

Following a successful pilot year last year and after receiving support from the Behrens Foundation and Garrick Trust, we have begun to build a programme of post-graduation training and classes. These are free for recent graduates. As a result of the Covid-19 pandemic, classes from June to August were held on Zoom.

There were 65 sessions across the year (32 one-to-one sessions and 33 group sessions) covering: Managing Anxiety and Uncertainty, Audition Preparation and Performance Anxiety – delivered by Dr Anne Colton; Virtual Communication Skills, Networking skills, Presenting yourself made easy – delivered by RADA Business; Tax and Welfare Benefits, Universal Credit and Welfare Benefits – delivered by Equity; Acting, Improvisation, Alexander Technique, Singing, Voice, Scene Study, Shakespeare, General American, Diaspora Accents (Trinidad, Nigerian, African American) – delivered by RADA tutors.

Student & Academic Services

The Student and Academic Services department, led by Julie Crofts, has faced the same challenges during 2019-20 as our teaching colleagues have experienced. As a department which exists to support the student experience and teaching staff, we have been deeply involved in responding both to arrangements for Covid-19 and the impact of Black Lives Matters and students' concerns about effective arrangements for reporting and action on bullying, harassment and complaints.

The HE Courses team worked closely with academic leadership to transfer RADA's in-person learning and teaching to digital practice in a matter of weeks. This included the selection of appropriate media packages, canvassing students to ensure that they had access to appropriate IT facilities (and sending laptops, monitors and other equipment around the UK for those who did not) and supporting a new teaching schedule. Staff led on policy changes, including guidance for digital learning, attendance policies and ensuring that our validating university, King's College London ("KCL"), could approve short-term programme adjustments to permit students to complete in summer 2020.

The Admissions and Student Services Team, as described elsewhere, undertook the huge task of transferring thousands of applications and auditions to an online process so that four rounds of audition (for the BA in Acting) could be fairly conducted. We are now reflecting on that experience and what we can learn for future practice. As well as undertaking this task, the team continued to ensure that students had access to learning and financial support and help with their day-to-day needs which have, in the past, all been addressed by a quick conversation. This included working with our physiotherapy provider so they could offer online treatment for emergencies.

The Student Wellbeing Service shifted its provision to online support for students, continuing to provide pastoral care through Zoom or Teams as well as one-to-one counselling. The team added to our growing digital resources by producing guide to services, now on Student SharePoint and a suite of wellbeing videos.

The Widening Participation and Outreach team, led by Axa Hynes, successfully transferred its work with younger and pre-HE students to digital platforms. The Youth Company (acting) continued throughout the lockdown, culminating in an online performance of its piece *Poor Connection* devised by the Youth Company Director, Philip Sheppard, Assistant Director, Rachel Chellapah and members of the company. Axa Hynes curated the content for a two-week transitional period as students returned from the Easter break to digital learning. She led establishing a programme of anti-racism and allyship training for students which will be incorporated into new programmes from this autumn. In July 2020, RADA created a new Access and Participation Department, led by Axa Hynes as Director of Access and Participation; in that role she also joined the Senior Leadership Team. This emphasises the centrality of this work to RADA's mission and the new department was announced at the start of the 2020-21 academic year.

Students have raised a number of concerns during the year, particularly focused on the ease of raising concerns or making complaints. We have responded by appointing an independent complaints-handler, to be a point of contact with students while we implement making the process as straightforward as possible for students. Our systems themselves comply with the Office for the Independent Adjudicator's (OIA) guidance and have been reviewed as part of a Quality Assurance Agency review (in 2018) and annually by KCL and the one complaint made to the OIA within the year was found to be 'not justified'. Our focus is on streamlining the process for students, providing more information, and improving immediate action in relation to incidents of harassment, sexism, racism or any micro-aggressions. This will include responding to any recommendations made as part of RADA's anti-racism programme of work.

Short Courses

Ages & Stages of English Drama (a five-day historical and practical survey) and *Second Act* (a chance for returning customers to work intensively with BA acting tutors) rounded off our eight-week Autumn season of short courses. Over 500 students from 28 different countries had enjoyed the superb teaching in which the Academy excels; and many are eager to return.

Our Autumn semester *Shakespeare in Performance* course, a joint venture between the Academy and NYU Tisch School of the Arts, ran for twelve weeks, ending in late November; and the *Foundation Course in Acting* concluded in March, with the graduation of 32 students. Planning began for an online replacement, *Fundamentals of Acting* (this has come to fruition in Autumn 2020).

The pandemic has clearly altered how we continue to present our Short Courses. The necessary restrictions placed on space to facilitate in-person teaching on the BA and MA courses, have, quite reasonably, put use of space within the Academy at a premium.

Our Spring semester *Shakespeare in Performance* was curtailed after five weeks, as NYU recalled its students to the USA. We rallied and continued to deliver online, achieving 75% of the anticipated curriculum. At the end of the course, we constructed an online production of *Coriolanus*, directed by Gary Lagden, and produced by our colleagues at Tisch. NYU was very pleased with the outcome.

In place of our 4-week Summer Shakespeare, we devised online versions of Shakespeare in Action for students; and presented versions of Dynamic Acting for Young Actors; Singing Academy; and Second Act.

These online courses are proving particularly popular with our clients from abroad, since they are only able to travel under limited circumstances, and, in addition, such courses obviate the expense of travel and accommodation.

The RADA Shakespeare Awards continued to operate online very successfully.

Income Generation

RADA relies on fees from students and grants from the Office for Students (OfS) and UK Research & Innovation (UKRI) to deliver its world-leading under-graduate and post-graduate courses. However, the intensive nature of the work means that the full costs of the core courses have to be subsidised by other sources of income.

RADA Business

RADA in Business Limited ('RB') traded strongly for the first seven months of the financial year, achieving a turnover of £3.635m in that period with significant growth particularly in the portfolio of courses for women, and the coaching programme. The Managing Director left the business in April 2020 and, since then, the business has been led by the RB Leadership Team of senior staff members.

Turnover in March halved as the impact of the Covid-19 lockdown took effect and was just above zero in April. In the last quarter of the financial year, positive revenue was generated at an increasing rate, with turnover of £170k in July 2020.

We switched to online delivery during March and have been able to offer courses and coaching to our clients since then. We continue to focus on online delivery as the most effective way to build resilience for the business although we are also putting in place appropriate measures to enable us to return to in-person work when Government restrictions allow.

The health and well-being of our staff and tutors is of the highest priority and we have implemented a number of measures to support them. All our staff have worked from home since lockdown started in mid-March and we are planning to return to hybrid office-home working during the coming financial year and when Government restrictions allow us to do so.

A significant proportion of our delivery costs is variable and has fallen in line with reduced income. We have also considered our overhead costs, making the difficult decision to close our Manchester office in August. We were able to make use of the Coronavirus Job Retention Scheme for some of our programme delivery staff – who returned to full-time work at the beginning of September.

We have taken the opportunity to review our offering, ways of working and approach during this time to build long-term resilience for the business

Fundraising

This year has proved challenging for fundraising as, like so many, we felt the effects of the pandemic. However, we are pleased to have raised £1.225m over the course of 2019-20 and are hugely grateful to all our donors, old and new, for their support during this difficult time. We are particularly grateful to our principal partner Warner Bros., and corporate partners Santander and AXA XL for their longstanding support.

We raised £281k in unrestricted funds, used to cover the costs incurred by our core training.

On top of this we secured £944k in restricted income, which allowed us to award £520k in student scholarships and bursaries, and develop and implement our widening participation and outreach programmes. We took part in The Big Give Christmas Challenge managing to surpass our target and we also led a successful student training and support campaign, which provided students with the equipment needed to deliver our core training virtually. We have also received further instalments from pledged gifts for our capital appeal. We ensure that all restricted income is allocated to the specific project and used solely for the intended purpose of that gift.

RADA's fundraising is conducted by its employees, supported voluntarily by members of RADA Council and the Development Board. RADA follows the Code of Practice set out by the Fundraising Regulator. RADA has not received any complaints about its fundraising in the year. RADA's fundraising is principally with individuals who have a personal connection to RADA, trusts and foundations and corporate organisations. RADA does not approach the general public for funds or use intrusive or persistent approaches.

Estates & Operations

Estates

RADA's estate closed on 23 March 2020 for a period of lockdown while teaching moved online and staff worked from home, and was regularly inspected until the re-opening process began in July. Professional advice was taken on revising room occupancy, cleaning and ventilation, and the necessary changes were made to provide a safe working environment in time for the new academic year.

The work on the Chenies St development project has paused and will be revisited in 2020-21 as the scheme requirements and resources have both changed significantly over the year. In the meantime, priority will always be given to maintaining the safety and reliability of our buildings.

IT

The need to work from home meant significant change in our IT requirements, at some speed. Staff and students were provided with laptops, webcams and data connections where needed to enable training to continue as effectively as possible. We invested in Zoom and Voicethread licences as our main teaching platforms, with Office 365/Sharepoint/Teams providing the main business systems. We also added webcams to existing AV screens to enable remote access by teachers to in-person classes.

We continued to improve security procedures, and achieved Cyber Essentials accreditation in October 2020.

Staff Development

RADA is committed to developing its staff and enabling them to achieve the highest standards. The annual staff conference could not take place as planned due to Covid-19 restrictions, and focus moved to supporting staff with the practical and personal challenges caused by the lockdown. The traditional Town Hall meetings moved online, which enable more people than usual to attend, and weekly wellbeing suggestions were sent out by email to help maintain morale. 74 staff were placed on furlough while the buildings were closed and activity reduced. Two roles in RADA Business became redundant during the year as a result of falling revenue levels.

Staff development opportunities included the continuing Unconscious Bias and EDI training, provided by Talawa Theatre Company, Mental Health Awareness, and Covid-19 Safety.

Communications & Marketing

During 2020 RADA's student body created an anti-racism action plan, and the Academy community is working actively with students to create the foundations for an anti-racist institution, through its governance, policies, values and messages. This work is a priority for Communications and Marketing, with immediate changes being made to image and filming release agreements with students, and a full review of messaging and content creation for campaigns to align with and include student experiences and viewpoints through clear and transparent processes.

The focus for communications and marketing during 2019-20 continued to be combatting perceptions of inaccessibility for prospective students and young people with an interest in training in the dramatic arts. Recruitment marketing for core programmes focused on telling the story of students' experience of coming to RADA, with a digital campaign to support new content that increased reach and engagement with target audiences.

Given the impact of Covid-19, the RADA Festival moved online in a commissioning partnership with HOME Manchester as part of HOME's Homemakers festival, supporting six graduates in creating new work online, and a pilot for online creative production. A new audio drama 'This Weird Normal', produced by RADA, written by graduates and featuring graduating students, was launched as a fiction podcast on Spotify and Apple podcasts. Engagement with RADA's social media channels continues to grow, with an 85% increase in followers from 2018-19 on Instagram.

Our commercial marketing strategy achieved continued successful demand generation for RADA Business and Short Courses. Marketing planning was inevitably impacted by Covid-19 from March 2020 onwards as courses could not take place in person. The focus is now on recovery and positioning of new virtual programmes offered and in development.

PUBLIC BENEFIT

RADA's Council members have had regard to the guidance on public benefit issued by the Charity Commission. RADA is committed to making its training accessible to students from all backgrounds. This ambition is supported by our Access & Participation programmes, and Bursary scheme.

PRIORITIES FOR 2020-21

The key priorities will be to respond to the impact of Covid-19 and our commitment to anti-racism and include:

- developing and delivering the anti-racism plan to improve the experience of our Black, Asian and ethnically diverse students; and
- restoring self-generated income to previous levels and reducing operating costs to restore reserves

FINANCIAL REVIEW

There follows below, in the form of an abridged operating income and expenditure account, a summary of RADA's financial performance for the years ended 31 July 2020 and 31 July 2019:

		2020	2019
		£000	£000
RADA Business	Turnover	4,625	6,340
	Expenditure	<u>(3,933)</u>	<u>(4,722)</u>
	Operating profit	692	1,618
RADA	Student & other fees	3,580	4,390
	HE grants	897	823
	Bursary funding	666	413
	Other fundraising	452	1,374
	Donations in kind	285	201
	Other income	<u>78</u>	<u>-</u>
	Total Academy Income	5,958	7,201
	Operating costs	(7,765)	(7,760)
	Bursary costs	(520)	(454)
	Donations in kind	(285)	(201)
	Net (deficit)/surplus from principal activities	<u>(1,920)</u>	<u>404</u>
	Royalties	78	165
	Investment Income	130	123
	Depreciation & impairment	(2,933)	(754)
	Net deficit	<u>(4,645)</u>	<u>(62)</u>

There was a significant decrease in income during the year as the Covid-19 pandemic reduced our ability to operate RADA Business courses and short courses, and severely limited fundraising opportunities. Additional costs of equipment, software and other adaptations to our training were met from specific fundraising. In addition to the operating income shown above, RADA received grants and donations for capital expenditure totalling £392k (2019: £346k). In

2018-19 we recognised £1m of legacy income from two estates. We have received interim distributions since then and have carried the remainder forward, but there were no similar legacies this year. Depreciation increased as the cost of obtaining planning permission for the Chenies St project was fully provided against (was £2.151m at July 2019). While we still aim to develop the site, and benefit from the design work done to date, the timing is now uncertain due to the impact of the pandemic on our reserves this year (see Reserves Policy below and note 8).

Investment Policy

RADA's policy is to invest in total return funds that aim to protect capital and provide real absolute returns. To spread risk, the investments are currently with three funds that have different asset mixes that include equities, bonds, gilts, gold and cash. The Academy's investments are monitored by the chairs of the Finance and General Purposes and Audit committees, and the Director of Finance and Operations. Any deployment of those funds will be decided upon by a committee formed by those people, the Chairman of the Academy and the Director.

Reserves Policy

The general unrestricted funds of RADA at 31 July 2020 were £5.7m (2019: £4.1m, see note 19); after a transfer of £3.5m of designated revenue reserves (designated reserves 2020: nil, 2019: £3.5m). These are offset by long term liabilities relating to the pension fund (note 7) and the finance lease (note 14). Annual payments towards these continue to be met from operating income.

RADA's total reserves of £37.3m are made up of the following amounts (as shown in notes 18 and 19):

	2020	2019	
	£m	£m	
Fixed Assets	31.6	34.4	Land, buildings & equipment used for charitable purposes
Endowment Funds	5.3	5.3	Invested to provide future income
Designated	-	3.5	Redesignated to general reserve to provide working capital
Unrestricted	5.7	4.1	General reserve
Restricted funds	0.6	0.2	Specific project funding
Pension scheme liability	(1.6)	(2.3)	To be met from operating income
Long term lease	(4.3)	(4.4)	To be met from operating income
Total	37.3	40.8	

Council's long-term aim is to ensure that RADA has freely available unrestricted general funds equal to its estimate of at least six months' running costs excluding depreciation and the costs of subsidiary trading and short courses. This is currently estimated at £4.0m. The unrestricted reserves at July 2020 were £5.7m, which is higher than the target, but given the likelihood of a further operating deficit in 2020-21 as a result of the Covid-19 pandemic, this will reduce in the next year.

Going Concern

Council considers that there are no material uncertainties about the Academy's ability to continue as a going concern; although it has long-term liabilities relating to the pension scheme (see note 7) and the lease under which it occupies 20-22 Chenies St (see note 13), the Academy expects to continue to meet these liabilities from operating income as it has to date. The core OfS grant is subject to changes in legislation and government policy but the Academy has the ability to adjust its other expenditure according to funds available. The Academy has drawn on

its unrestricted cash and investment reserves as a result of the Covid pandemic in 2019-20, but retains £5.7m of unrestricted reserves (see note 19) which will also mitigate the impact of a material fall in grant or fundraising income. Having considered RADA's financial forecasts, the Council has a reasonable expectation that RADA will continue in business for at least 12 months from the date the accounts are signed.

Pay policy for senior staff

Members of Council, who are the charity's Trustees, and the Senior Leadership Team comprise the key management personnel of the charity in charge of directing and controlling, running and operating the Academy on a day to day basis. All Council members give of their time freely and no member received remuneration in the year. Details of Council members' expenses (if any) and related party transactions are disclosed in note 17 to the accounts.

The pay and conditions of the Senior Leadership Team are reviewed annually by a remuneration committee (made up of the members of the Finance and General Purposes Committee and the Chairman of Council) and normally increased in accordance with average earnings. When senior staff are recruited, remuneration is benchmarked against similar roles in other educational, artistic, charitable or commercial organisations as appropriate.

STATEMENT OF CORPORATE GOVERNANCE AND INTERNAL CONTROL

The Trustees of RADA acknowledge their responsibility for ensuring that a sound system of internal control is maintained and have reviewed the effectiveness of those arrangements for the period from 1 August 2019 to the date of signing of these accounts. Further details of RADA's corporate governance arrangements and approach to internal control are set out below.

Legal Structure

RADA is a charity registered with the Charity Commission under registration number 312819. It is governed by a Royal Charter of Incorporation dated 16 July 1920 as amended by Orders in Council dated 22 December 1971, 19 July 2006 and 21 July 2020.

RADA has a subsidiary company, RADA in Business Limited ("RADA Business" or "RB"), company registration number 03999577, incorporated 12 June 2000). RADA holds 100% of the issued ordinary share capital of RB.

From 1 August 2019, RADA became an independently registered Higher Education Provider with the Office for Students (OfS), registration number 10009292.

Organisational Structure

The primary responsibility for RADA is vested in the Council with management of RADA being delegated to the Director, Edward Kemp, and through him to the Senior Leadership Team. The Council operates a series of committees with relevant senior RADA staff attending and presenting information and updates. The Finance and General Purposes Committee is responsible for recommending RADA's annual revenue and capital budgets to Council and monitoring performance in relation to approved budgets. The Audit & Risk Committee is responsible for monitoring RADA's system of internal controls, the work of internal and external auditors and the preparation of, and proper disclosure in, the annual Financial Statements. The Nominations Committee is responsible for identifying potential new members of Council. The Remuneration Committee considers the pay and conditions of senior staff and any other remuneration issues as they arise. The Training Committee reviews and makes recommendations on any aspect of the training policy, provision and practice.

These committees agree financial and non-financial targets with the management of RADA and monitor these on a regular basis on behalf of Council. RADA's management is required to supply further reports to the relevant committee if there is any significant change to the budget or business plan.

The governance of RADA Business lies with the RADA Business Board and this Board monitors the activity of RADA Business through regular board meetings. The leadership team of RADA Business reports directly to the RADA Business Board.

Appointment of Trustees

As set out in the revised articles of the Royal Charter, members of the Council, who are Trustees for charity law purposes, are elected by the Council at a meeting of the Council or by written resolution signed by the majority of members.

Members of the Council hold office for a period of three years from the date of their election. Members may be re-elected for further three year periods provided that they do not serve for more than nine consecutive years without a break of at least one year, unless the Council shall by Special Resolution otherwise determine. A Nominations Committee exists to review potential new members, both to replace retiring members and to reflect the needs and requirements of the Academy going forward.

Trustee Induction and Training

New members are given agendas, papers and minutes from the previous year's Council meetings together with documents such as the events brochures, fundraising literature and supporters' packs and a copy of the last Annual Report and Financial Statements. New members meet key individuals in RADA and on Council to discuss their duties as members. New and existing members are encouraged to attend key meetings, depending on their area of expertise, and performance and fundraising events at RADA. All new members have an introductory session with the Chairman and the Clerk to Council.

Risk Management

The risk management policy of RADA is to adopt best practices in the identification, evaluation and cost-effective control of risks to ensure that they are eliminated or reduced to an acceptable level. It is acknowledged that some risks will always exist and cannot be eliminated. The main risks for RADA are dependence on variable revenue streams in particular as they are affected by Covid-19 (for example, RADA Business and short courses) versus a relatively fixed cost base around the three main buildings, and the effects of changes in educational policy (for example, the level and type of grants and fees). The impact of variable income has been mitigated by developing other sources of income and maintaining unrestricted reserves available. Through its professional networks, RADA is kept informed of possible changes to higher education policy and aims to position itself as a key provider of world-leading learning.

There is a material risk to staff and students arising from the prevalence of Covid-19 during the pandemic, and the nature of our training (which relies on a significant amount of in-person work). RADA has taken a very cautious approach to returning to training. We have taken professional advice on risk management, our working practices and procedures. This includes reducing room occupancy, adapting the timetable, keeping students in working 'bubbles' and providing remote teaching facilities for teachers who cannot attend in person. We continue to work with staff and students to maintain the safest working practices possible.

The risks are reviewed regularly through a risk register monitored by the Audit & Risk Committee. The Council feels that RADA is adapting satisfactorily to the current financial and regulatory environments. The Audit & Risk Committee receives regular reports from management and internal audit on emerging risks and their management. These are reported to Council. The Audit & Risk Committee is responsible for reviewing the effectiveness of RADA's internal controls, supported by internal audit.

Internal Controls

RADA's key internal financial controls, which are designed to discharge the responsibilities set out in the Statement of Trustees' Responsibilities, include the following:

- regular scrutiny of budgets through quarterly management accounts and detailed transaction listings in meetings with key budget holders;
- two year rolling cash flow projections and reviews of medium-term forecasts;
- regular reviews of key budget and Business Plan milestones by the Council's Finance and General Purposes Committee; and
- authorisation procedures, separation of incompatible duties, performance and review of key accounting reconciliations and controls over access to systems.

Any system of internal financial control can, however, only provide reasonable, but not absolute, assurance against any material misstatement or loss.

Administrative Information

Principal Office	62-64 Gower Street, London WC1E 6ED	
President	Sir Kenneth Branagh	
Trustees	The following have served as members of Council since 1 August 2019:	
Chairman	Sir Stephen Waley-Cohen Bt.	
Members	S J K Barratt	
	Josh Berger CBE	
	Simon Berry CVO	(to 23 January 2020)
	Lolita Chakrabarti	(from 24 October 2019)
	Chipo Chung	(from 1 October 2020)
	Tim Clark	(from 23 January 2020)
	Paul Clay	
	Sir Martin Donnelly	
	Buster Dover	
	Judy Grahame	(to 25 June 2020)
	Stephen Greene	
	Ros Haigh	
	Mike Leigh OBE	
	Rishi Madlani	
	Tanya Moodie	
	Maxine Peake	(from 24 October 2019)
	Paul Pyant	
	John Romeo	(from 23 January 2020)
	Tanya Rose	(from 23 January 2020)
	Fiona Shaw CBE	(to 28 January 2020)
	Robin Soans	
	Imogen Stubbs	
	Andrew Sutch	
	Michelle Terry	(to 24 October 2019)
	Tamar Thomas	
	Richard Wilson OBE	
	Professor Michael Worton CBE	
Staff Governors	Edward Kemp (Director)	(from 1 October 2020)
Student Governors	Marcus Amaglo	(from 1 October 2020)
	Lara Grace Ilori	(February 2020 to 1 October 2020)
	Wilkie Morrison	(from 1 October 2020)
	Aliyah Odoffin	(September 2019 to Jan 2020)
	Jacob Steele	(September 2019 to 1 October 2020)
Senior Leadership Team	Edward Kemp	Director and Accountable Officer
	Julie Crofts	Registrar and Clerk to Council (to 15 January 2021)
	Neil Fraser	Director of Technical Training (to 30 September 2020)
	Axa Hynes	Director of Access & Participation (from 17 August 2020)
	Fraser Jopp	Director of Finance & Operations
	Neelam Khosla-Stevens	Interim Registrar and Clerk to Council (from 15 January 2021)
	Martin Prendergast	Director of Development & Public Affairs
	Mel Purves	Director of Technical Training (from 1 October 2020)
	Lucy Skilbeck	Director of Actor Training
	Helen Slater	Director of Communications & Marketing

Sub-Committees of Council

Finance & General Purposes Committee

Remuneration Committee

Chair S J K Barratt
Members Paul Clay
Andrew Sutch

Audit & Risk Committee

Chair Stephen Greene
Members Ros Haigh
Rishi Madlani

Nominations Committee

Chair Sir Stephen Waley-Cohen Bt
Members Lolita Chakrabarti
Ros Haigh
Robin Soans

Training Committee

Chair Robin Soans
Members Catherine Bailey
Paul Clay
Mike Leigh
Tanya Moodie
Paul Pyant
Fiona Shaw
Michelle Terry
Tamar Thomas
Sir Stephen Waley-Cohen
Richard Wilson

Attendance

Attendance at Council and other meetings was as follows:

Name	Council	F&GP	Audit	Nominations	Training
Sir Stephen Waley-Cohen Bt	3/3			2/2	3/3
Zac Barratt	3/3	5/5			
Josh Berger	1/3				
Simon Berry (to 23 January 2020)	2/2			1/1	
Lolita Chakrabarti	2/3			1/1	2/3
Paul Clay	3/3	4/5			2/3
Tim Clark (from 23 Jan 2020)	2/2				
Sir Martin Donnelly	3/3				
Buster Dover	2/3				
Judy Grahame (to 28 July 2020)	3/3				
Stephen Greene	2/3		2/3		
Ros Haigh	2/3		3/3	1/1	
Mike Leigh OBE	1/3				2/3
Rishi Madlani	2/3		2/3		
Tanya Moodie	1/3				2/3
Maxine Peake	1/2				1/2
Paul Pyant	2/3				2/3
John Romeo (from 23 Jan 2020)	1/2				
Tanya Rose (from 23 Jan 2020)	2/2				
Robin Soans	3/3			2/2	2/3
Andrew Sutch	3/3	5/5			
Michelle Terry (to 24 October 2019)	0/1				
Tamar Thomas	3/3				2/3
Richard Wilson OBE	0/3				
Professor Michael Worton CBE	3/3				
<u>Student Governors</u>					
Lara Grace Ilori	0/1				
Aliyah Odoffin	2/2				
Jacob Steele	3/3				

RADA recognises that many of its Council members in the profession may not be able to attend all meetings due to their professional commitments. All members receive all relevant papers in advance of meetings and are able to discuss issues with the Chair, the Director or members of Senior Leadership Team at any time.

Professional Advisers

Auditors	Saffery Champness LLP Chartered Accountants 71 Queen Victoria Street London EC4V 4BE
Bankers	Allied Irish Bank (GB) 10 Berkeley Square London W1J 6AA
Solicitors	Bond Dickinson LLP The Chocolate Works Bishopthorpe Rd York YO23 1DE Mills & Reeve Botanic House 100 Hills Road Cambridge CB2 1PH
Investment Managers	McInroy & Wood Ltd Easter Alderston Haddington East Lothian EH41 3SF

Statement of Trustees' Responsibilities

Council is responsible for preparing the Report of the Members of Council and the Financial Statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the members of Council (who are Trustees for the purposes of charity law) to prepare Financial Statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities Statement of Recommended Practice ("SORP");
- make judgments and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the Financial Statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

Council is responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable it to ensure that the Financial Statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008, the Office for Students ("OfS") 'Regulatory advice 9: Accounts direction', and the provisions of the Royal Charter. Council is responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. Council also has regard to the voluntary code of practice of the Committee of University Chairs, Guide for Members of Higher Education Governing Bodies in the UK.

Council has taken steps to:

- ensure that funds received from the OfS are used only for the purposes for which they have been given and in accordance with the funding agreements and other conditions which each funding body may from time to time prescribe;
- ensure that there are appropriate financial and management controls in place to safeguard public funds and funds from other sources;
- safeguard the assets of RADA and prevent and detect fraud; and
- secure the efficient and effective management of RADA's resources and expenditure.

For and on behalf of the Members of Council

Stephen Waley-Cohen
Stephen Waley-Cohen (Jan 27, 2021 16:37 GMT)

Sir Stephen Waley-Cohen Bt.
21 January 2021

Independent auditors' report to the Trustees

Opinion

We have audited the financial statements of the Royal Academy of Dramatic Art for the year ended 31 July 2020 which comprise the Consolidated Statement of Financial Activities, Balance Sheets, Consolidated Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102, the Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice). In our opinion the financial statements:

- give a true and fair view of the state of the group and parent charity's affairs as at 31 July 2020 and of the group's incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group and the parent charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the Trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the group's or the parent charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material

misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information; we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the Trustees' Annual Report is inconsistent in any material respect with the financial statements; or
- the group and the parent charity have not kept sufficient accounting records; or
- the parent's financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Matters prescribed by the Office for Students (OfS) "Regulatory advice 9: Accounts direction"

In our opinion, in all material respects:

- funds from whatever source administered by the institution for specific purposes during the year ended 31 July 2020 have been applied to those purposes and managed in accordance with relevant legislation;
- funds provided by the OfS and Research England have been applied in accordance with the terms and conditions of the accounts direction and any other terms and conditions attached to them during the year ended 31 July 2020; and
- the requirements of OfS's accounts direction have been met.

We are required to report to you if we are aware that the provider's grant and fee income, as disclosed in note 2, have been materially misstated. We have nothing to report in this regard. In addition, as the provider has an access and participation plan that has been approved by the OfS we must report to you where the provider's expenditure on access and participation activities for the financial year has been materially misstated. We have nothing to report in this regard.

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities set out on page 27, the Trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the group's and the parent charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the group or the parent charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditors under the Charities Act 2011 and report in accordance with regulations made under that Act.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the Trustees those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the Trustees as a body, for our audit work, for this report, or for the opinions we have formed.



For and on behalf of
Saffery Champness LLP
Chartered Accountants
Statutory Auditors
71 Queen Victoria Street
London
EC4V 4BE

14 February 2021

Saffery Champness LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Consolidated Statement of Financial Activities for the year ended 31 July 2020

		Unrestricted Funds	Restricted Funds	Endowment Funds	Total Funds	Total Funds*
	Note	2020 £000	2020 £000	2020 £000	2020 £000	2019 £000
Income & Endowments from:						
Grants, donations and legacies		695	1,166	-	1,861	2,416
Charitable activities		4,577	208	-	4,785	5,213
Other trading activities		4,629	-	-	4,629	6,400
Investment income		36	-	94	130	123
Total income	2	9,937	1,374	94	11,405	14,152
Expenditure on:						
Raising funds						
- Commercial trading		3,621	-	-	3,621	4,408
- Fundraising		597	-	-	597	448
- Investment management		5	-	13	18	17
Charitable activities		10,107	1,315	-	11,422	9,019
Total expenditure	3,4	14,330	1,315	13	15,658	13,892
Total income less total expenditure		(4,393)	59	81	(4,253)	260
Net gains on investments	9	350	-	(14)	336	770
Net income for the year		(4,043)	59	67	(3,917)	1,030
Transfers between funds	19	18	49	(67)	-	-
Net income after transfers		(4,025)	108	-	(3,917)	1,030
Other recognised gains/(losses)						
Net actuarial gains/(losses) on defined pension benefit schemes	7	481	-	-	481	(1,061)
Net movement in funds		(3,544)	108	-	(3,436)	(31)
Total funds brought forward		14,304	21,164	5,327	40,795	40,826
Total funds carried forward		10,760	21,272	5,327	37,359	40,795

All activities derive from continuing operations

The notes on pages 35 to 53 form an integral part of these accounts.

* See analysis overleaf.

Analysis of consolidated prior year total funds


	Unrestricted Funds 2019 £000	Restricted Funds 2019 £000	Endowment Funds 2019 £000	Total Funds 2019 £000
Income & Endowments from:				
Grants, donations and legacies	1,647	769	-	2,416
Charitable activities	5,200	13	-	5,213
Other trading activities	6,400	-	-	6,400
Investment income	36	-	87	123
Total income	2 13,283	782	87	14,152
Expenditure on:				
Raising funds				
- Commercial trading	4,408	-	-	4,408
- Fundraising	448	-	-	448
- Investment management	5	-	12	17
Charitable activities	7,965	1,054	-	9,019
Total expenditure	12,826	1,054	12	13,892
Total income less total expenditure	457	(272)	75	260
Net gains on investments	390	-	380	770
Net income for the year	847	(272)	455	1,030
Transfers between funds	(962)	962	-	-
Net income after transfers	(115)	690	455	1,030
Other recognised losses				
Net actuarial losses on defined pension benefit schemes	(1,061)	-	-	(1,061)
Net movement in funds	(1,176)	690	455	(31)
Total funds brought forward	15,479	20,475	4,872	40,826
Total funds carried forward	14,304	21,164	5,327	40,795

ROYAL ACADEMY OF DRAMATIC ART

Balance Sheets as at 31 July 2020

		GROUP		ACADEMY	
	Notes	2020 £000	2019 £000	2020 £000	2019 £000
Fixed assets					
Tangible assets	8	31,626	34,440	31,608	34,411
Investments held as fixed assets	9	11,372	12,173	11,374	12,175
Total fixed assets		42,998	46,613	42,982	46,586
Current assets					
Stocks		22	18	22	18
Debtors	11	1,926	3,392	1,591	2,735
Cash at bank and in hand		487	630	97	344
Total current assets		2,435	4,040	1,710	3,097
Current liabilities					
Creditors: amounts falling due within one year	12	(2,243)	(3,165)	(1,525)	(2,219)
Net current assets		192	875	185	878
Total assets less current liabilities		43,190	47,488	43,167	47,464
Creditors: amounts falling due after more than one year	13	(4,254)	(4,391)	(4,254)	(4,391)
Net assets excluding pension liabilities		38,936	43,097	38,913	43,073
Defined benefit pension scheme liabilities					
	7	(1,577)	(2,302)	(1,577)	(2,302)
Total net assets		37,359	40,795	37,336	40,771
Represented by:					
Unrestricted Funds					
Unrestricted Revenue Funds	18,19	(166)	(2,614)	(189)	(2,637)
Designated Funds					
Designated Revenue Funds	18,19	-	3,500	-	3,500
Designated Fixed Asset Funds	18,19	10,926	13,418	10,926	13,417
Total unrestricted funds		10,760	14,304	10,737	14,280
Restricted funds					
Restricted Revenue Funds	18,19	572	142	572	142
Restricted Fixed Asset Funds	18,19	20,700	21,022	20,700	21,022
Total restricted funds		21,272	21,164	21,272	21,164
Endowment funds					
Endowment Revenue Funds	18,19	5,327	5,327	5,327	5,327
Total endowment funds		5,327	5,327	5,327	5,327
Total charity funds		37,359	40,795	37,336	40,771

The financial statements on pages 31 to 53 were approved by Council on 21 January 2021 and signed on its behalf by:


 Stephen Waley-Cohen (Jan 27, 2021 16:37 GMT)
 Sir Stephen Waley-Cohen Bt.
 Chairman of Council


 S J K Barratt
 Member of Council


 Edward Kemp (Jan 29, 2021 15:32 GMT)
 Edward Kemp
 Director

The notes attached on pages 35 to 53 form an integral part of these accounts.

Consolidated Cash Flow Statement for the year ended 31 July 2020

		2020	2019
		£000	£000
Cash flows from operating activities			
Net cash used by operating activities as shown below	A	<u>(1,168)</u>	<u>(612)</u>
Cash flows from investing activities			
Interest received		-	2
Other investment income, including rents from investments		130	121
Purchase of property, plant and equipment		(119)	(464)
Proceeds from sales of investments		1,249	501
Purchase of investments		(112)	(104)
Net cash generated by investing activities	B	<u>1,148</u>	<u>56</u>
Cash flows from financing activities			
Repayment of amounts borrowed		(123)	(109)
Net cash used in financing activities	C	<u>(123)</u>	<u>(109)</u>
Overall cash used by all activities	A+B+C	<u>(143)</u>	<u>(665)</u>
Cash movements			
Change in cash and cash equivalents from activities in the year ended 31 July		(143)	(665)
Cash and cash equivalents at 1 August		630	1,295
Cash at bank and in hand less overdrafts at 31 July		<u>487</u>	<u>630</u>
Reconciliation of net income to net cash flow from operating activities			
		2020	2019
		£000	£000
Net income as shown in the Consolidated Statement of Financial Activities		(3,917)	1,030
Adjustments for :-			
Depreciation charges		782	779
Provision for impairment		2,151	-
Net gains on investment assets		(336)	(770)
Dividends, interest and rents from investments		(130)	(123)
Decrease in stocks		(4)	(18)
Increase in defined benefit pension scheme funds, less unrealised gains		(244)	(122)
Decrease/(Increase) in debtors		1,466	(2,165)
(Decrease)/Increase in creditors, excluding loans		(936)	777
Net cash used by operating activities	A	<u>(1,168)</u>	<u>(612)</u>
Analysis of cash and cash equivalents			
		2020	2019
		£000	£000
Cash in hand at the year ended 31 July		483	626
Notice deposits - (less than 3 months)		4	4
Total cash and cash equivalents	14	<u>487</u>	<u>630</u>

ROYAL ACADEMY OF DRAMATIC ART

Notes to the Accounts for the year ended 31 July 2020

1 Accounting policies

Policies relating to the production of the accounts.

Basis of preparation and accounting convention

These consolidated accounts have been prepared on the accruals basis, under the historical cost convention, and in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) and the 2019 Statement of Recommended Accounting Practice applicable to charities (SORP 2019), and in accordance with all UK applicable law. The accounts are prepared in sterling which is the functional currency of the group and the charity. Monetary amounts are rounded to the nearest £000.

The charity constitutes a public benefit entity as defined by FRS 102; it is incorporated under a Royal Charter of Incorporation dated 16 July 1920 as amended by Orders in Council dated 22 December 1971, 19 July 2006 and 21 July 2020. It is a charity registered with the Charity Commission for England and Wales under registration number 312819. Its registered office is 62-64 Gower Street, London WC1E 6ED.

RADA is also a Higher Education Provider, registered with the Office for Students ('OfS'), with number 10009292.

Group accounts

These accounts consolidate the results of RADA and its wholly owned subsidiary, RADA in Business Limited (RB, together "the Academy"), on a line-by-line basis. A separate Statement of Financial Activities has not been prepared for the charity alone as this is not considered to be materially different to the consolidated Statement of Financial Activities.

Going concern

The Council considers that there are no material uncertainties about the Academy's ability to continue as a going concern; although it has long-term liabilities relating to the pension scheme (see note 7) and the lease under which it occupies 20-22 Chenies St (see note 13), the Academy expects to continue to meet these liabilities from operating income as it has to date. The core OfS grant is subject to changes in legislation and government policy but the Academy has the ability to adjust its other expenditure according to funds available. The Academy has drawn on its unrestricted cash and investment reserves as a result of the Covid pandemic in 2019-20, but retains £5.7m of unrestricted reserves (see note 19) which will also mitigate the impact of a material fall in grant or fundraising income. Having considered RADA's financial forecasts, the Council has a reasonable expectation that RADA will continue in business for at least 12 months from the date the accounts are signed.

Critical estimates and judgments

The level of liability relating to the defined benefit pension scheme depends on a number of actuarial assumptions (see note 7). A recovery plan has been agreed with the trustees of the scheme that aims to eliminate this liability by December 2021. The allocation of support costs between activities is based on assumptions regarding the relationship between activity and cost. The Trustees believe that the assumptions made are reasonable.

With respect to the next reporting period, the most significant area of uncertainty that relates to the carrying value of investment assets is the future performance of capital markets (see the Investment Policy section of the Trustees report for more information).

The deferred income element of major legacy gifts that have been recognised but not received by the balance sheet date relies on third party valuations of the underlying estates which have been reviewed by trustees.

The Trustees also used their judgment in considering the future development prospects of the Chenies Street site in making the impairment provision referred to in Note 8.

Significance of financial instruments to the Academy's position

The Academy has financial investments that are carried at fair value (see note 9) and other financial assets and financial liabilities of a kind that qualify as basic financial instruments (i.e. debtors and creditors). These are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans and finance leases which are subsequently measured at amortised cost using the effective interest method.

Policies relating to categories of income and income recognition.

Specific sources of income are treated as follows:

- Funding Council Grants

Income receivable from OfS and other grant making bodies is apportioned to financial years on a time basis.

- Tuition Fees

Tuition fees are recognised in the period in which tuition is provided.

- Bursary and scholarships

Gifts intended to provide bursaries or scholarships to students are recognised in the period in which they become available to students. Scholarships towards RADA fees and fee waivers are shown as charitable expenditure rather than as a reduction of income.

Notes to the Accounts for the year ended 31 July 2020

Accounting for other deferred income and income received in advance

Where terms and conditions relating to income have not been met or uncertainty exists as to whether the Academy can meet any terms or conditions otherwise within its control, income is not recognised but is deferred as a liability until it is probable that the terms or conditions imposed can be met.

Any grant that is subject to performance-related conditions received in advance of delivering the goods and services required by that condition, or is subject to unmet conditions wholly outside the control of the Academy, is accounted for as a liability and shown on the balance sheet as deferred income. Deferred income is released to income in the reporting period in which the performance-related or other conditions that limit recognition are met.

Where time related conditions are imposed or implied by a funder, then the income is apportioned to the time periods concerned, and, where applicable, is accounted for as a liability and shown on the balance sheet as deferred income. When grants are received in advance of the expenditure on the activity funded by them, but there are no specific time related conditions, then the income is not deferred.

Income from legacies

Income from legacies is recognised when RADA has sufficient evidence that a gift has been left to it, that, where required, probate has been granted, that the executor is satisfied that the property in question will not be required to satisfy claims in the estate, that it is probable that the amount will be received by RADA, and the amount to be received can be estimated with sufficient accuracy, and that any conditions attached to the legacy are either within the control of RADA or have been met.

Donated goods, facilities and services

Donated goods, assets and services are recognised at the current fair value. All such donations are recognised as donation income, and debited to expenditure or fixed assets as appropriate.

Policies relating to expenditure on goods and services provided to the Academy.

Recognition of liabilities and expenditure

A liability, and the related expenditure, is recognised when a legal or constructive obligation exists as a result of a past event, and when it is more likely than not that a transfer of economic benefits will be required in settlement, and when the amount of the obligation can be measured or reliably estimated.

Allocating costs to activities

Direct costs that are specifically related to an activity are allocated to that activity. Shared direct costs and support costs are apportioned between activities.

The basis for apportionment, which is consistently applied, and proportionate to the circumstances, is pro-rata with total direct expenditure in each area (excluding grants of scholarship and bursary funds).

Policies relating to assets, liabilities and provisions and other matters.

Fixed asset investments

Fixed asset investments in quoted shares, traded bonds and similar investments are shown initially at cost upon acquisition and at their market value at the balance sheet date.

Investments in subsidiaries are valued at the cost of acquisition of shares in the subsidiary.

All gains on fixed asset investments, whether realised or unrealised, are included in the Statement of Financial Activities.

Tangible fixed assets

Tangible fixed assets are measured at their original cost value. Cost value includes all costs expended in bringing the asset into its intended working condition.

Assets costing more than £2,000 are capitalised in the year of purchase.

Depreciation has been provided at the following rates in order to write off the assets to their anticipated residual value over their estimated useful lives.

Freehold premises	1% straight line
Leasehold premises	Straight line over the period of the lease
Fixtures, fittings and office equipment	10% to 33% straight line
Theatre, props, wardrobe and library plant and equipment	10% straight line

Freehold land is not depreciated.

Assets under construction are depreciated when the work is complete and the asset is brought into use.

The costs incurred in obtaining planning permission for the development of Chenies Street (2019: £2.151m, treated as Assets Under Construction) have been provided for in the year as an impairment (see note 8).

Notes to the Accounts for the year ended 31 July 2020

Accounting for capital grants and fixed asset funds.

Gifts for the purposes of acquiring specific assets to be used for charitable activity are credited to fixed asset funds after the donated asset has been received or sums have been properly expended on the restricted purpose.

Where the terms of the gift require RADA to hold the asset on an ongoing basis for a specific purpose, then the fixed asset fund so created is categorised as a restricted fixed asset fund.

When assets are acquired for the furtherance of the RADA's objects, utilising the Academy's own unrestricted funds, a transfer is made from unrestricted funds to a designated fixed asset fund.

Whether acquired with unrestricted or restricted funds, the asset acquired is initially shown in the balance sheet at the full cost of acquisition or subsequent revaluation.

As the assets are depreciated, in accordance with the depreciation policy, in order to reflect the diminution in the value of the asset, a transfer is made from the relevant fixed asset funds to either unrestricted or restricted revenue funds, as appropriate to the terms of the original gift, if any.

The effect of this policy is that the aggregate of all the fixed asset funds equates to the net book value of the Academy's fixed assets.

Stocks and work in progress

Stock is valued at the lower of cost and net realisable value.

Debtors

Debtors are measured at their recoverable amounts at the balance sheet date.

Creditors and provisions

Creditors and provisions are recognised where the Academy has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Liabilities relating to RADA's obligations to the defined benefit pension scheme (The Royal Academy of Dramatic Art 1978 Retirement Fund) are recognised and valued in line with FRS 102, Section 28. See note 7 for detail.

All other creditors and provisions are measured at fair value.

Cash and bank balances

Cash held by the Academy is included at the amount actually held and counted at the year end. Bank balances, whether in credit or overdrawn, are shown at the amounts properly reconciled to the bank statements.

Leasing and hire purchase contracts and commitments

The leasehold property held under a finance lease is recognised as an asset of RADA at historic cost less depreciation. The liability to the lessor is included in the balance sheet as a finance lease obligation. Lease payments are apportioned between finance charges and a reduction in the lease obligation so as to achieve a constant rate of interest on the remaining balance of the liability. Finance charges are charged directly against income, unless they are directly attributable to qualifying assets, in which case they are capitalised.

Rentals payable under operating leases are expensed on a straight line basis over the term of the relevant lease.

Pensions - defined contribution schemes

The Academy operates a defined contribution pension scheme. Contributions are charged to the Statement of Financial Activities as they become payable in accordance with the rules of the scheme.

Pensions - defined benefit schemes

The Academy operates a defined benefit pension scheme (The Royal Academy of Dramatic Art 1978 Retirement Fund, "the Scheme"). Scheme assets are measured using market values. Scheme liabilities are measured using the projected unit valuation method and are discounted at the current rate of return on a high quality corporate bond of equivalent term and currency to the liability. Any increase in the present value of liabilities within the Scheme expected to arise from employee service in the period and net interest is charged to the Statement of Financial Activities within total expenditure. Changes to the plan liabilities arising from changes to demographic and financial assumptions are shown in other recognised gains and losses.

The expected return on the Scheme's assets and any decrease during the period in the present value of the Scheme's liabilities arising from the passage of time are included in the Statement of Financial Activities. Scheme surpluses, to the extent that they are considered recoverable, or deficits are recognised in full and presented on the face of the balance sheet.

Liability to taxation

As a registered charity, RADA is exempt from income and corporation tax to the extent that its income and gains are applied towards its charitable objects and for no other purpose. Value Added Tax is not completely recoverable by the RADA, and the irrecoverable amount is therefore included in the relevant costs in the Statement of Financial Activities.

ROYAL ACADEMY OF DRAMATIC ART

Notes to the Accounts for the year ended 31 July 2020

2 Analysis of incoming resources

Current Year	Unrestricted 2020 £000	Restricted 2020 £000	Endowment 2020 £000	Total Funds 2020 £000	Total Funds 2019 £000
Donations & Legacies					
Fundraising (donations & grants)	299	944	-	1,243	980
Coronavirus Job Retention Scheme funding (furlough)	-	222	-	222	-
Royalties	78	-	-	78	165
Donated goods & services	285	-	-	285	201
Legacies	33	-	-	33	1,070
Total from donations & legacies	695	1,166	-	1,861	2,416
Charitable Activities					
HEFCE grant	143	-	-	143	641
HEIF income	754	-	-	754	169
Teaching capital grant	-	208	-	208	13
Fees from EU Higher Education students	1,605	-	-	1,605	1,505
Fees from non-EU Higher Education Students	301	-	-	301	210
	2,803	208	-	3,011	2,538
Short Course income	1,332	-	-	1,332	2,218
Audition fees	204	-	-	204	197
Outreach income	4	-	-	4	16
Ticket & audience income	134	-	-	134	232
Sundry income	100	-	-	100	12
	1,774	-	-	1,774	2,675
Total from charitable activities	4,577	208	-	4,785	5,213
Other Trading Activities					
RB turnover	10	4,603	-	4,603	6,340
Fundraising events		26	-	26	60
		4,629	-	4,629	6,400
Investment Income					
Income on fixed asset investments	36	-	94	130	121
Bank interest	-	-	-	-	2
	36	-	94	130	123
Total Incoming resources	9,937	1,374	94	11,405	14,152

Donated goods and services largely represent the estimated value of renting theatre equipment that has been lent to RADA free of charge.

ROYAL ACADEMY OF DRAMATIC ART

Notes to the Accounts for the year ended 31 July 2020

2 Prior Year	Unrestricted 2019 £000	Restricted 2019 £000	Endowment 2019 £000	Total Funds 2019 £000
Donations & Legacies				
Fundraising (donations & grants)	211	769	-	980
Royalties	165	-	-	165
Donated goods & services	201	-	-	201
Legacies	1,070	-	-	1,070
Total from donations & legacies	1,647	769	-	2,416
Charitable Activities				
HEFCE grant	641	-	-	641
HEIF income	169	-	-	169
Teaching capital grant	-	13	-	13
Fees from EU Higher Education students	1,505	-	-	1,505
Fees from non-EU Higher Education Students	210	-	-	210
	2,525	13	-	2,538
Short Course Inome	2,218	-	-	2,218
Audition Fees	197	-	-	197
Outreach Income	16	-	-	16
Ticket & Audience income	232	-	-	232
Sundry Income	12	-	-	12
	2,675	-	-	2,675
Total from charitable activities	5,200	13	-	5,213
Other Trading Activities				
RB turnover	10 6,340	-	-	6,340
Fundraising events	60	-	-	60
	6,400	-	-	6,400
Investment Income				
Income on fixed asset investments	34	-	87	121
Bank interest	2	-	-	2
	36	-	87	123
Total Incoming resources	13,283	782	87	14,152

Notes to the Accounts for the year ended 31 July 2020

3 Analysis of expenditure

Current Year	Direct costs 2020 £000	Grants made to individuals 2020 £000	Allocated support costs 2020 £000	Depreciation & impairment 2020 £000	Total 2020 £000	Total 2019 £000
Raising Funds						
RB expenditure	3,621	-	-	-	3,621	4,408
Fundraising	597	-	-	-	597	448
Investment management	18	-	-	-	18	17
Total Raising funds	4,236	-	-	-	4,236	4,873
Charitable Activities						
Core courses	2,746	-	1,884	1,695	6,325	6,474
Non-core courses	993	-	747	669	2,409	1,229
Access & participation	106	520	88	73	787	-
Theatre & other presentation costs	621	-	428	384	1,433	868
Auditions	45	-	1	-	46	209
Other charitable activities	166	-	144	112	422	239
Total Charitable Activities	4,677	520	3,292	2,933	11,422	9,019
Total expenditure	8,913	520	3,292	2,933	15,658	13,892

Grants made to individuals consist of bursary payments to students.

Core courses are the Foundation degree and BA courses in Acting and Technical Theatre & Stage Management and PgDip course in Theatre Costume.

Non-core courses include MA courses, Foundation courses and short courses as well as Widening Participation and Opportunity activities such as the Acting & Technical Youth companies.

Support costs and depreciation included in the above expenditure have been allocated to the activities above by the following amounts:

	Governance 2020 £000	Finance 2020 £000	Admin & support Costs 2020 £000	Premises & other overheads 2020 £000	Total 2020 £000
Core courses	16	1,771	1,137	816	3,740
Non-core courses	7	670	430	309	1,416
Theatre & other presentation costs	3	384	247	178	812
Auditions	1	-	-	-	1
Other charitable activities	1	112	84	59	256
	28	2,937	1,898	1,362	6,225

Notes to the Accounts for the year ended 31 July 2020

3 Analysis of Expenditure (cont.)

Prior Year	Direct costs 2019 £000	Grants made to individuals 2019 £000	Allocated support costs 2019 £000	Depreciation 2019 £000	Total 2019 £000
<u>Raising Funds</u>					
RB expenditure	4,408	-	-	-	4,408
Fundraising	448	-	-	-	448
Investment management	17	-	-	-	17
Total Raising funds	4,873	-	-	-	4,873
<u>Charitable Activities</u>					
Core courses	3,552	537	1,919	466	6,474
Non-core courses	405	-	664	160	1,229
Theatre & other presentation costs	329	-	434	105	868
Auditions	89	-	96	24	209
Other charitable activities	116	-	99	24	239
Total Charitable Activities	4,491	537	3,212	779	9,019
Total expenditure	9,364	537	3,212	779	13,892

	Governance 2019 £000	Finance 2019 £000	Admin & Support Costs 2019 £000	Premises & Other Overheads 2019 £000	Total 2019 £000
Core courses	16	484	1,110	775	2,385
Non-core courses	7	166	384	267	824
Theatre & other presentation costs	3	109	252	175	539
Auditions	1	25	56	38	120
Other charitable activities	1	25	58	39	123
	28	809	1,860	1,294	3,991

4 Specific Expenditure

	2020 £000	2019 £000
The net movement in funds in the financial year is stated after charging:-		
Remuneration of auditors for audit services	30	24
Remuneration of auditors for non-audit services	2	2
<u>Access and participation expenditure</u>		
	2020 £000	
Access investment (including salaries)	106	
Financial support to students	520	
Support for disabled students	5	
Research and evaluation	-	
	631	

As 2019-20 is the first year of implementation of our Access & Participation plan, no comparative figures are available for 2018-19.

Notes to the Accounts for the year ended 31 July 2020

5 Staff costs and emoluments

Salary costs	2020	2019
	£000	£000
Gross salaries excluding Trustees and key management personnel	4,662	4,161
Employer's National Insurance for all staff	556	483
Employer's contribution to defined contribution pension schemes	182	126
Other employee benefits, excluding amounts paid to Trustees and key management personnel	14	21
Salaries and benefits paid to key management personnel	705	800
Trustees' remuneration as detailed in note 17	-	-
Total salaries, wages and related costs	6,119	5,591

Redundancy, termination and compensation payments	2020	2019
	£000	£000
Redundancy and other severance payments	33	35
Redundancy or other severance payments were made to two staff in 2019-20 (2018-19: 5)		
	33	35

Numbers of employees	2020	2019
The average number of total staff employed in the year was	167	163
The estimated full time equivalent number of all staff employed in the year was	118	111

The estimated equivalent number of full time staff deployed in different activities in the year was:-	2020	2019
Engaged in charitable activities	75	65
- Commercial trading	21	18
- Fundraising	5	5
Engaged on management and administration	17	23
The estimated full time equivalent number of all staff employed as above	118	111

Except as noted in note 17, no Trustee or any person connected with any of them has received any remuneration from the Academy or any related entity, either in the current or prior year.

The number of employees whose emoluments including taxable benefits but excluding employer's pension contributions fell into the following bands were :-

	2020	2019
	No	No
£60,001 to £70,000	3	4
£70,001 to £80,000	2	1
£80,001 to £90,000	4	3
£100,001 to £105,000	2	-
£115,001 to £120,000	1	-
£120,001 to £125,000	1	1
£220,000 to £225,000	1	1
	14	10

Notes to the Accounts for the year ended 31 July 2020

5 Staff costs and emoluments (cont)

The pension details of such higher paid staff were :-

	2020	2019
	£000	£000
Contributions for the provision of money purchase pension	46	29

Numbers of such staff to whom benefits are accruing :-

	2020	2019
	No	No
Under money purchase pension schemes	14	10

Emoluments for the Director were as follows:

	2020	2019
	£000	£000
The remuneration in the year was	124	121
Pension contributions paid by the employer	5	5
Total remuneration package included in total salaries above	129	126

Based on salaries paid in April 2020, the Director's basic salary is 2.9 times the median pay of staff (2019: 3.1 times), where the median pay is calculated on a full-time equivalent basis for the salaries paid by RADA to its staff. The same ratio applies when total remuneration is considered.

When considering the Director's salary, the Remuneration Committee take into account the context in which RADA operates (as a small specialist HEP) and the value and performance delivered by the Director. Both RADA's and the Director's performance over a number of years are considered. Benchmarks from the higher education, arts and charity sectors are used.

6 Defined contribution pension schemes

The Academy operates a defined contribution auto-enrolment pension scheme administered by Legal & General, the costs of which are shown above. The Academy contributes 4% of basic salary for all eligible employees (2019:4%). All costs are treated as an expense of unrestricted funds.

Notes to the Accounts for the year ended 31 July 2020

7 Defined benefit pension scheme

RADA operates a defined benefit pension scheme in the UK ("the Scheme"). A full actuarial valuation was carried out at 31 March 2019 and updated to 31 July 2020 by a qualified actuary, independent of the Scheme's sponsoring employer. The major assumptions used by the actuary are shown below.

This most recent full actuarial valuation showed a deficit of £1,063,000. The Academy has agreed with the trustees of the Scheme that it will aim to eliminate the deficit over a period of 2 years and 9 months from 1 April 2019 by the payment of annual contributions of £250,000 in respect of the deficit. In addition, and in accordance with the actuarial valuation, the Academy has agreed with the trustees that it will meet expenses of the scheme and levies to the Pension Protection Fund.

The best estimate of contributions to be paid by the Academy to the Scheme for the period commencing 1 August 2020 is £250,000.

Present values of defined benefit obligation, fair value of assets and defined benefit liability

	2020	2019	2018
	£000	£000	£000
Fair value of plan assets	7,566	7,482	7,095
Present value of defined benefit obligation	9,143	9,784	8,458
Defined benefit (liability) to be recognised	<u>(1,577)</u>	<u>(2,302)</u>	<u>(1,363)</u>

Reconciliation of opening and closing balances of the defined benefit obligation

	2020	2019
	£000	£000
Defined benefit obligation at start of period	9,784	8,458
Interest expense	204	229
Actuarial (gains)/losses	(728)	1,063
Benefits paid & expenses	(117)	(60)
Losses due to benefit changes	-	94
Defined benefit obligation at end of period	<u>9,143</u>	<u>9,784</u>

Reconciliation of opening and closing balances of the fair value of plan assets

	2020	2019
	£000	£000
Fair value of plan assets at start of period	7,482	7,095
Interest income	159	194
Actuarial (losses)/gains	(247)	2
Contributions by the employer	289	251
Benefits paid & expenses	(117)	(60)
Fair value of plan assets at end of period	<u>7,566</u>	<u>7,482</u>

The actual return on the plan assets over the period ended 31 July 2020 was a loss of £89k (2019:gain of £194k).

The plan assets are entirely invested in the Baillie Gifford Diversified Growth Fund. There is no investment in the Academy's own financial instruments or any property occupied, or other assets used, by the employer.

Defined benefit costs recognised in profit or loss

	2020	2019
	£000	£000
Net interest cost	45	35
Losses due to changes in benefits	-	94
	<u>45</u>	<u>129</u>

Notes to the Accounts for the year ended 31 July 2020

7. Defined benefit pension scheme (cont.)

Defined benefit costs recognised in other recognised gains

	2020	2019
	£000	£000
(Loss)/Gain on plan assets excluding amounts included in net interest cost	(247)	2
Experience gain arising on the plan liabilities	450	1
Effects of changes in the demographic and financial assumptions underlying the present value of the plan liabilities - gain/(loss)	278	(1,064)
Total recognised in other recognised gains/(losses)	481	(1,061)

The experience gain arising on the plan liabilities is the effect of using the most recently completed scheme valuation (as at March 2019). The impact of using a more recent valuation is to introduce gains and losses that arose between 31 March 2016 and 31 March 2019.

Assumptions

	2020	2019	2018
	% per annum	% per annum	% per annum
Discount rate	1.50	2.10	2.70
Inflation (RPI)	3.10	3.50	3.40
Allowance for revaluation of deferred pensions of RPI or 5% p.a. if less	3.10	3.50	3.40
Allowance for pension in payment increases	3.10	3.50	3.40
Allowance for commutation of pension for cash at retirement	None	None	None

The mortality assumptions adopted at 31 July 2020 imply the following life expectancies

	Life expectancy at age 65 (years)	
	2020	2019
Male aged 65	20.5	23.0
Female aged 65	22.4	24.9
Male aged 45	21.9	24.4
Female aged 45	24.0	26.4

Any liabilities and assets associated with the scheme are shown under debtors and creditors.

Notes to the Accounts for the year ended 31 July 2020

8 Tangible fixed assets

Group

	Land & Buildings	Plant & Machinery	Total
	£000	£000	£000
Cost			
At 1 August 2019	43,013	5,037	48,050
Additions	118	1	119
At 31 July 2020	43,131	5,038	48,169
Depreciation			
At 1 August 2019	9,909	3,701	13,610
Charge for the year	770	12	782
Impairment of assets during the year	2,151	-	2,151
At 31 July 2020	12,830	3,713	16,543
Net book value			
At 31 July 2020	30,301	1,325	31,626
At 31 July 2019	33,104	1,336	34,440
Academy only			
	£000	£000	£000
Cost			
At 1 August 2019	43,013	4,937	47,950
Additions	118	-	118
At 31 July 2020	43,131	4,937	48,068
Depreciation			
At 1 August 2019	9,695	3,844	13,539
Charge for the year	770	-	770
Impairment of assets during the year	2,151	-	2,151
At 31 July 2020	12,616	3,844	16,460
Net book value			
At 31 July 2020	30,515	1,093	31,608
At 31 July 2019	33,318	1,093	34,411

During the year the Trustees have provided in full against the cost incurred to date on design work and planning applications for the refurbishment and redevelopment of 16 & 18 Chenies St (£2.151m at 31 July 2019) as an impairment. The Academy still intends to develop the site within the scope of the planning permission that has been obtained; however the reduction in reserves and continued risks arising from the Covid pandemic mean that the timescale is outside the Trustees' control at the moment, and therefore the carrying value has been provided against in full. The impairment charge has been included in the analysis of expenditure (note 3) along with depreciation.

The net book value of plant, machinery and vehicles held under finance leases and hire purchase contracts included above is:

	2020 £000	2019 £000
Total of assets held under finance leases	2,078	2,219

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Notes to the Accounts for the year ended 31 July 2020

9 Investments held as fixed assets

	Note	GROUP		ACADEMY	
		2020 £000	2019 £000	2020 £000	2019 £000
Quoted investments		11,372	12,173	11,372	12,173
Investments in subsidiary	10	-	-	2	2
		<u>11,372</u>	<u>12,173</u>	<u>11,374</u>	<u>12,175</u>

GROUP & ACADEMY

	2020 £000	2019 £000
Carrying values of listed investments		
At 1 August 2019	12,173	11,800
Additions - income re-invested	130	104
Revaluation at 31 July 2020	336	770
Disposals and management fees	(1,267)	(501)
At 31 July 2020	<u>11,372</u>	<u>12,173</u>

Analysis between fair value and historical cost

Investments as above held at fair value	<u>11,372</u>	<u>12,173</u>
Historic cost of the above investments	<u>6,503</u>	<u>7,181</u>

The market value at 31 July 2020 includes cash and securities which are invested in three funds managed by McInroy & Wood Ltd, Ruffer LLP and Troy Asset Management Ltd.

All investments are held in one of three funds. Within those funds no one investment in any company accounts for more than 5% of that fund's value.

Investments are analysed as follows	2020 £000	2019 £000
UK	3,081	3,769
Non UK	8,291	8,404
	<u>11,372</u>	<u>12,173</u>
Fixed Interest	3,778	4,670
UK equities	1,230	3,775
Overseas equities	4,872	2,410
Cash	554	350
Other	938	968
	<u>11,372</u>	<u>12,173</u>

Notes to the Accounts for the year ended 31 July 2020

10 Subsidiary companies

The name of the subsidiary undertaking is RADA in Business Limited (RB), which is registered in England & Wales with company number 03999577.

The aggregate amount of RADA's investment in its subsidiary is £2k, which represents 100% of the issued ordinary share capital of the subsidiary. The subsidiary is controlled by the holding company by virtue of the power to appoint directors to the board of the subsidiary.

RB donates its profits to RADA every year.

During the year to 31 July 2016, RADA took up and paid for an allotment of 24,998 ordinary shares in RiB, at a par value of £1 per share. RiB then implemented a reduction of capital, transferring £23k to its P&L reserve. The reduction of capital was treated as a partial disposal in RADA's accounts

	2020	2019
	£000	£000
Investment in RB at 1 August 2019 and 31 July 2020	2	2

A summary of the audited financial statements of the subsidiary is :-

	2020	2019
	£000	£000
Assets and Funds		
Aggregate amount of assets	944	1,630
Aggregate amounts of liabilities	(919)	(1,605)
Aggregate amount of funds	<u>25</u>	<u>25</u>
Profit and Loss		
Turnover net of VAT	4,625	6,341
Expenses net of VAT	(3,933)	(4,722)
Net profit for the year before tax	<u>692</u>	<u>1,619</u>
Donation to RADA by way of Gift Aid	(692)	(1,615)
Surplus for the year after tax and Gift Aid	<u>-</u>	<u>4</u>

The net profit of the subsidiary is stated after including intergroup expenditure of £291k (2019:£294k) which has been eliminated on consolidation.

Amounts owing to and from the subsidiary are shown in the notes relating to creditors and debtors.

11 Debtors

	GROUP		ACADEMY	
	2020	2019	2020	2019
	£000	£000	£000	£000
Trade debtors	330	1,866	152	715
Prepayments and accrued income	1,412	1,354	1,412	1,354
Other debtors	184	172	27	7
Due from group undertakings	-	-	-	659
	<u>1,926</u>	<u>3,392</u>	<u>1,591</u>	<u>2,735</u>

12 Creditors: amounts falling due within one year

	GROUP		ACADEMY	
	2020	2019	2020	2019
	£000	£000	£000	£000
Trade creditors	438	544	337	407
Accruals	142	361	142	157
Deferred income	480	1,180	480	1,180
Amounts owed to group undertakings	-	-	201	-
PAYE, NIC VAT and other taxes	226	308	104	155
Other creditors	957	772	261	320
	<u>2,243</u>	<u>3,165</u>	<u>1,525</u>	<u>2,219</u>

Deferred income reflects fee income received or invoiced in the year for courses that take place after year end (such as short courses), and funding for multi-year scholarships and bursaries that has been donated for use in future years.

Notes to the Accounts for the year ended 31 July 2020

13 Creditors: amounts falling due after one year

	GROUP & ACADEMY	
	2020	2019
	£000	£000
Amount due under finance lease	4,254	4,391
Amount due under finance lease falls due as follows:		
Within 1-2 years	153	138
Within 2-5 years	566	512
After more than 5 years	3,535	3,741
	4,254	4,391

The finance lease has a term of 30 years from December 2005 and is repayable by quarterly instalments, which are subject to annual fixed rate increments. The interest rate implicit on the lease is 5.0% per annum.

14 Net debt reconciliation

	At 1 Aug 2019	Cashflows	Non-cash movements	At 31 July 2020
	£000	£000	£000	£000
Cash	626	(143)	-	483
Cash equivalents	4	-	-	4
	630	(143)	-	487
Finance lease obligations (< 1 year)	(123)	123	(137)	(137)
Finance lease obligations (> 1 year)	(4,391)	-	137	(4,254)
Total	(3,884)	(20)	-	(3,904)

	At 1 Aug 2018	Cashflows	Non-cash movements	At 31 July 2019
	£000	£000	£000	£000
Cash	1,037	(411)	-	626
Cash equivalents	258	(254)	-	4
	1,295	(665)	-	630
Finance lease obligations (< 1 year)	(109)	109	(123)	(123)
Finance lease obligations (> 1 year)	(4,514)	-	123	(4,391)
Total	(3,328)	(556)	-	(3,884)

15 Contingent liabilities

a) RADA received during the year ended 31 March 1990 a sum of £500k being a contribution towards the purchase price of 18 Chenies Street from the then Secretary of State for Education to be used in compliance with the Education (Grant) Regulations 1983.

In the event of the property not being used for the purpose for which it was intended to be used at the time the grant was made, on the application of the Secretary of State, it may be repayable by RADA.

b) Under the terms of a grant towards RADA's Centenary Project, Arts Council England ("ACE") paid RADA a grant of £22,897,736 from the National Lottery Fund. In the event of RADA not complying with the conditions of the grant, ACE may apply for it to be repaid.

16 Lessor commitments

RADA acts as a lessor in connection with operating leases and continues to recognise the assets subject to the operating lease as assets on its balance sheet. The lease payments received from the lessee are recognised in the Statement of Financial Activities on a receivable basis. The leases relate to the rental of property, namely the use of part of the roofs of Gower St and Chenies St for telecoms masts. The future minimum lease payments arising from non-cancellable operating leases are shown below. The amounts due to the Academy fall due as follows:

	GROUP & ACADEMY	
	2020	2019
	£000	£000
Within one year	35	35
In the second to fifth years inclusive	15	50
	50	85

RADA has rented office premises in Scala Street, London W1 which it in turn sub-lets to RB.

Notes to the Accounts for the year ended 31 July 2020

17 Related party transactions

Donations totalling £40k were received from Council members, or organisations connected with Council members (2019: £32k). No Trustee claimed expenses from the Academy during the year (2019: nil).

Rishi Madlani, a member of Council, is also the councillor for the Bloomsbury ward of the London Borough of Camden, where RADA is situated. During the year the Academy paid £25k in rent and £178k in non-domestic rates to the borough. RADA paid Cosmo Kemp £327 for admin work; Cosmo is the son of Ed Kemp, RADA's Director. RADA purchased services for £852 (2019: £200) from Frantic Assembly on an arm's length basis; Julie Crofts a member of SLT, is a Trustee of Frantic Assembly. RADA purchased tickets for £1,486 from Shakespeare's Globe on an arm's length basis; Michelle Terry, a member of Council is the Artistic Director of Shakespeare's Globe.

After the year end, Student Council members Jacob Steele and Lara Grace Ilori were each awarded a fee of £7000 for work undertaken on the Anti-Racism Steering Group

Council members S J K Barratt and Ros Haigh are Trustees of the RADA 1978 Retirement Fund, a defined benefit pension scheme. Details of RADA's transactions and liabilities with the Scheme are shown in note 7.

Transactions with RB are described in note 10 and 16 and the balances due from RB to RADA and RADA to RB are shown in notes 11 and 12 respectively.

There were no material balances due to or from other related parties at the reporting date.

18 Analysis of how particular funds are represented by assets and liabilities

<i>At 31 July 2020</i>	Unrestricted funds £000	Designated funds £000	Restricted funds £000	Endowment funds £000	Total Funds £000
Tangible fixed assets	-	10,926	20,700	-	31,626
Investments at valuation:-					
<i>Fixed asset investments</i>	6,045	-	-	5,327	11,372
Current assets	1,863	-	572	-	2,435
Current liabilities	(2,243)	-	-	-	(2,243)
Long term liabilities	(4,254)	-	-	-	(4,254)
Pension liability	(1,577)	-	-	-	(1,577)
	(166)	10,926	21,272	5,327	37,359

<i>At 31 July 2019</i>	Unrestricted funds £000	Designated funds £000	Restricted funds £000	Endowment funds £000	Total Funds £000
Tangible fixed assets	-	13,418	21,022	-	34,440
Investments at valuation:-					
<i>Fixed asset investments</i>	3,346	3,500	-	5,327	12,173
Current assets	3,898	-	142	-	4,040
Current liabilities	(3,165)	-	-	-	(3,165)
Long term liabilities	(4,391)	-	-	-	(4,391)
Pension liability	(2,302)	-	-	-	(2,302)
	(2,614)	16,918	21,164	5,327	40,795

19 Change in total funds over the year

	Funds brought forward from 2019	Income	Expenditure	Asset purchases and transfers	Gains & Losses	Funds carried forward to 2021
	£000	See Note 2 £000	See Note 3 £000	See Note 8 £000	See Notes 7 and 9 £000	£000
Unrestricted and designated funds:-						
Unrestricted general fund	4,079	9,918	(12,218)	3,715	169	5,663
Sale & Leaseback commitments	(4,391)	-	139	-	-	(4,252)
Pension scheme liabilities	(2,302)	-	244	-	481	(1,577)
Designated revenue funds						
- Scholarships	500	3	(1)	(528)	26	-
- Building & Capital	3,000	16	(2)	(3,169)	155	-
Designated fixed asset funds	13,418	-	(2,492)	-	-	10,926
Total unrestricted and designated funds	14,304	9,937	(14,330)	18	831	10,760

	Funds brought forward from 2018	Income	Expenditure	Asset purchases and transfers	Gains & Losses	Funds carried forward to 2020
	£000	See Note 2 £000	See Note 3 £000	See Note 8 £000	See Notes 7 and 9 £000	£000
Unrestricted and designated funds:-						
Unrestricted general fund	1,997	13,256	(12,741)	1,513	54	4,079
Sale & leaseback commitments	(4,514)	-	123	-	-	(4,391)
Pension scheme liabilities	(1,363)	-	122	-	(1,061)	(2,302)
Designated revenue funds						
- Scholarships	1,746	8	(1)	(1,356)	103	500
- Building & Capital	3,949	19	(3)	(1,198)	233	3,000
Designated fixed asset funds	13,665	-	(326)	79	-	13,418
Total unrestricted and designated funds	15,480	13,283	(12,826)	(962)	(671)	14,304

Designated Funds

The Scholarships Fund is to provide student scholarships and bursaries. In the year scholarships were paid from specific donations.

The Building and Capital Projects Fund was created to undertake capital and refurbishment projects on RADA's estate.

Designated fixed asset funds represent the net present value of assets acquired with unrestricted funds.

Transfers

Transfers consist of asset purchases from unrestricted or restricted funds and the transfer of designated reserves to general reserve to provide the additional working capital needed as a result of the pandemic.

Notes to the Accounts for the year ended 31 July 2020

19 Change in total funds over the year (cont.)

Restricted funds:-

	Funds brought forward from 2019	Income	Expenditure	Asset purchases and transfers	Gains & Losses	Funds carried forward to 2021
	£000	See Note 2 £000	See Note 3 £000	See Note 8 £000	See Notes 7 and 9 £000	£000
Restricted fixed asset funds	21,022	-	(441)	119	-	20,700
Attenborough Campaign Fund	-	158	-	-	-	158
Shaw Fund	57	-	(25)	-	-	32
Widening Participation Fund	-	69	(69)	-	-	-
Furlough	-	222	(222)	-	-	-
Scholarship Funds	67	666	(515)	49	-	267
Teaching Capital	-	11	-	(11)	-	-
Student wellbeing	18	-	(18)	-	-	-
C19	-	25	(25)	-	-	-
Virtual Conservatoire	-	197	-	(108)	-	89
Sundry other funds	-	26	-	-	-	26
Total restricted funds	21,164	1,374	(1,315)	49	-	21,272

	Funds brought forward from 2018	Income	Expenditure	Asset purchases and transfers	Gains & Losses	Funds carried forward to 2020
	£000	See Note 2 £000	See Note 3 £000	See Note 8 £000	See Notes 7 and 9 £000	£000
Restricted fixed asset funds	21,090	-	(440)	372	-	21,022
Attenborough Campaign Fund	(926)	323	-	603	-	-
Shaw Fund	107	-	(50)	-	-	57
Widening Participation Fund	96	-	(96)	-	-	-
Scholarship Funds	108	413	(454)	-	-	67
Teaching Capital	-	13	-	(13)	-	-
Student wellbeing	-	18	-	-	-	18
Sundry other funds	-	15	(15)	-	-	-
Total restricted funds	20,475	782	(1,055)	962	-	21,164

Restricted Funds

Restricted fixed asset funds represent the depreciated value of assets that have been purchased with restricted funds.

These include the Centenary Project investment in the Gower Street site, the Jerwood Vanbrugh Cinema and the refurbishment of the Props Room, as well as new investment in the current Chenies Street project.

The Attenborough Campaign Fund was established to raise money to upgrade the theatre and buildings in 16-18 Chenies St. £962k was transferred in 2019 from unrestricted funds to eliminate the deficit on restricted funds to date.

The Shaw Fund represents monies donated towards a fund to invest in new writing and to replace the royalties bequeathed to RADA by George Bernard Shaw which expire in 2020.

The Widening Participation Fund represents monies donated to encourage progression to higher education by students from diverse social backgrounds.

The Scholarship Funds represent funds donated for student bursaries, maintenance grants and other support costs.

The Teaching Capital Fund is a grant from OfS that is used to replace teaching equipment.

The Virtual Conservatoire fund represents funds received from the HEFCE/OfS Catalyst scheme for digital equipment and infrastructure.

The C19 fund represents funds raised to meet RADA's immediate needs arising from the Covid pandemic

Notes to the Accounts for the year ended 31 July 2020

19 Change in total funds over the year (cont.)

Endowment funds:-

	Funds brought forward from 2019	Income	Expenditure	Asset purchases and transfers	Gains & Losses	Funds carried forward to 2021
	£000	See Note 2 £000	See Note 3 £000	See Note 8 £000	See Notes 7 and 9 £000	£000
Category A	3,832	68	(9)	(49)	(10)	3,832
Category B	1,495	26	(4)	(18)	(4)	1,495
Total endowment funds	5,327	94	(13)	(67)	(14)	5,327
Total charity funds	40,795	11,405	(15,658)	-	817	37,359

Endowment funds:-

		Income	Expenditure	Asset purchases and transfers	Gains & Losses	Funds carried forward to 2020
	£000	See Note 2 £000	See Note 3 £000	See Note 8 £000	See Notes 7 and 9 £000	£000
Category A	3,505	63	(9)	-	273	3,832
Category B	1,367	24	(3)	-	107	1,495
Total endowment funds	4,872	87	(12)	-	380	5,327
Total charity funds	40,827	14,152	(13,893)	-	(291)	40,795

Endowment Funds

The original monies donated to endowment funds are preserved as capital. An assessment of the income from these funds is made as required and investments are sold where required to provide scholarship and other support whilst keeping within limits that preserve the original capital value.

Category A funds may only be used for student scholarships and bursaries

Category B funds may be used for scholarships or for wider RADA purposes as agreed by Council

Income received on endowment funds in the year has been transferred to the relevant income funds for charitable use.